

Art Quilting at its finest!

15th anniversary issue

# Quilting Arts<sup>®</sup>

M A G A Z I N E

DECEMBER 2015/JANUARY 2016 | ISSUE 78

MORE THAN

25  
art quilts  
*from near and far*

celebrate  
*with us!*

- Experiment with printing & paint p. 70
- Make paper-cloth p. 16
- Create patterns with dye p. 58
- Try bobbin work p. 76







24" throat space  
to express myself

2 multi-functional handles

3 regulated  
stitch modes

1 show stopping quilt  
brought to life

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### HOW DO YOU MARK SPECIAL OCCASIONS?

With parties, cards, or cakes? Do you gather your friends together, pop open a bottle of champagne, or set off fireworks? It all probably depends on traditions started years before and here at QUILTING ARTS, it is no different. As quilters, we usually celebrate milestones in stitch.

This issue marks QUILTING ARTS' 15th year of celebrating the joys of art quilting with a special Reader Challenge gallery featuring 15 quilts contributed by talented and dedicated readers, some of whom are also contributors. The challenge was to create a small quilt inspired by articles found in past issues of QUILTING ARTS. Some readers learned techniques to incorporate into their work. Others were inspired by interviews with master artists and galleries showcased on these pages. They all have something in common: their work reflects beauty, creativity, and talent that has been enriched by the community and camaraderie of the magazine.

As the participants looked back at how the magazine influenced their artwork, I couldn't help thinking about how it also changed me. Where would I be today if I hadn't picked up a copy of QA at a quilt show to read on that long drive home? My life—and my art—have been made richer because of the friends I've made, the techniques I've learned, and the wonderful opportunities this magazine has presented. And I know I'm not alone.

So let's all raise a cupcake (or a glass!) to this fantastic publication. Happy Birthday, QUILTING ARTS! Here's to another great 15 years!

Best,

Vivika Hansen DeNegre  
*Editor*

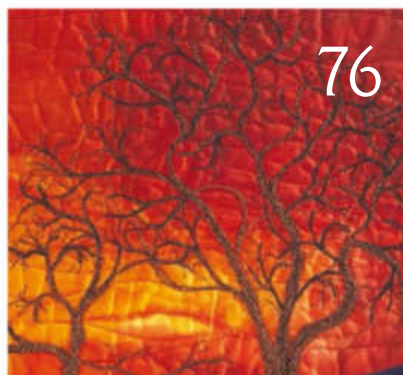




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- Check out the latest digital media products from QUILTING ARTS.
- Learn about the newest QUILTING ARTS Reader Challenge.

Cover art by Sue Bleiweiss

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# Quilters Newsletter presents



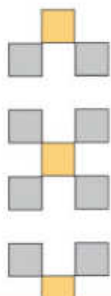
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*Thomas Knauer taught art and design at Drake University and is a fabric designer, quiltmaker and columnist for Quilters Newsletter.*

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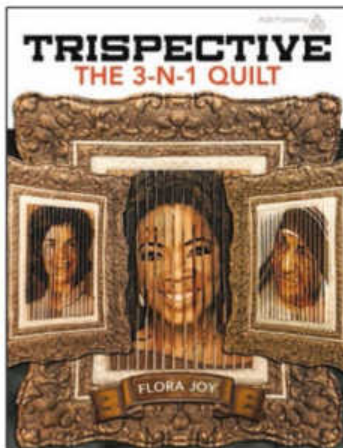


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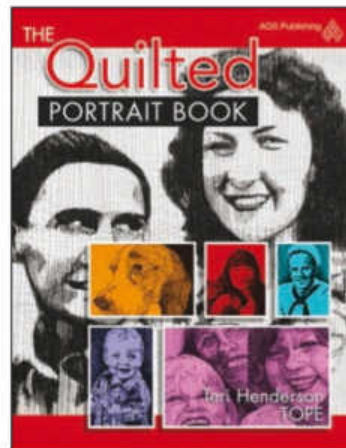
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# it's your *turn*

## Dear QUILTING ARTS,

I love this magazine and grab it from my postman when he delivers it. I especially gulp down every word of Jane Dunnewold's columns. She has been an inspiration to me as I forge onward on my art quilt path.

Thanks to Vivika and everyone at QA.

Gratefully,

*Linda Vaughn  
St. Louis, Missouri*

## Dear QUILTING ARTS,

I recently had to downsize and move to a different town. The move was first to a rented room while I found a house, which I moved into several months later. In the interim, my quilting supplies and equipment were stored at my daughter's home nearby. Well, yesterday I brought my sewing machine to my new place and I finally felt settled. My clothes didn't matter, nor my dishes and pots and pans. What signaled "home" for me were my books and my sewing machine. Vivika's Editor's Note in the August/September issue made me think you would really understand this odd attachment to a metal box of gears and levers.

My craft is part of my soul, part of the essential part of me. Feels so good to be whole again.

*Claudia Stout  
via email*

## Dear CLAUDIA,

*We certainly do understand and are glad to hear you are settled, in more ways than one!*

*The Editorial Team*

## Dear QUILTING ARTS,

As an avid birder (and a so-so quilter), I find a need to comment on the "Going Place" Reader Challenge announcement in the October/November issue. The first paragraph says, "... birds are leaving their nests ..."

Birds don't leave their nests in springtime, they are just then arriving (some from long migrations) to their breeding territories, finding mates and building nests in the spring. It's more like summertime when the chicks leave the nest.

I hope you don't think I'm being petty but it was such a glaring thing to me, I just had to comment.

If I have time, maybe I'll try to create something for this challenge since it's kind of stuck in my mind!

Kind regards,

*Mary Kimberly  
Decatur, Georgia*

## Dear MARY,

*Thank you for your note, and we appreciate your comment. I hope we don't offend other readers; we were referring to the hustle and bustle of spring metaphorically. I guess in spring it's our human "babies" who leave the nest, what with graduations, etc. We hope the birds will forgive us.*

*Please enjoy the Reader Challenge, if you choose to participate!*

*The Editorial Team*

## Dear QUILTING ARTS,

I just renewed my subscription; the only reason I am renewing for two years is that you are the only quilting resource that I know that is doing art quilts. However, I am totally tired of all the dyeing and reconstructing and printing methods that you are publishing. How about going back to basics? How about super creative art quilts with simple, uncomplicated techniques? How about using color, shapes, and textures in amazing ways?

Just a thought!

*Judy Filipkowski  
Wilmington, Delaware*

## Dear JUDY,

*Thank you for your letter, Judy, and we will take your thoughts to heart as we plan future issues. In this issue, you may enjoy Sue Bleiweiss' enlightening article on contrast in quilts and Jane Dávila's last installment in her series, Stitch by Stitch, featuring bobbin drawing, a creative sewing technique for using thick threads and machine stitch.*

*Feedback from our readers is so important and we appreciate you taking the time to share your views. We do work many months ahead so please be patient with us and we work these ideas into future issues.*

*The Editorial Team*

## We love to hear from you, our readers.

What are you working on now? How has QUILTING ARTS inspired or educated you? What new techniques or influences are you exploring?

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# about our contributors



## Lisa Thorpe

lives, works, creates, blogs, and teaches art at The Bishop's Ranch retreat and conference center in Northern

California, where she is the resident artist. She loves to try out new techniques and mediums and share them with her students.

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## Colleen

**Harvey's** first sewing projects were appliqués for her blue jeans in the 1970s. Her artistic inspiration

comes from unexpected journeys that crop up along the way. She and her husband Jeff have two grown children and live near Nederland, Colorado, with two dogs and a retired racing donkey.



## Jane Dávila

is a fiber artist, media mixer, and collector of found objects. She is the author of *SURFACE DESIGN ESSENTIALS*, and the

co-author of *ART QUILT WORKBOOK* and *ART QUILTS AT PLAY*. She has appeared on "Quilting Arts TV" and has a Quilting Arts Workshop™ video, "Mixed-Media One-Page Book." Jane lives in Ridgefield, Connecticut, with her husband Carlos, an oil painter and sculptor.

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## Jane

## Dunnewold

is a professional artist and teacher. She is the author of *COMPLEX CLOTH: A COMPREHENSIVE*

*GUIDE TO SURFACE DESIGN AND ART CLOTH: A GUIDE TO SURFACE DESIGN FOR FABRIC*, as well as several other self-published books. She has appeared on "Quilting Arts TV" and has two Quilting Arts Workshop™ videos, "Design & Print Your Own Fabric" and "Screen Printing Sampler." She teaches internationally and in her personal space, Art Cloth Studios in San Antonio, Texas, and is the former president of the Surface Design Association.

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## Margarita

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is a fiber artist living in Collierville, Tennessee. Margarita creates hand-painted fabrics

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## Lynn

## Krawczyk

is a surface design artist from Plymouth, Michigan, who applies paint to fabric to express her

personal vision. She has written for *QUILTING ARTS* and *CLOTH PAPER SCISSORS*® magazines, appeared on "Quilting Arts TV," and has three Quilting Arts Workshop™ videos, "Print Design Compose," "Color Theory Made Easy," and "Thermofax Screen Printing Essentials." Lynn is the author of *INTENTIONAL PRINTING: SIMPLE TECHNIQUES FOR INSPIRED FABRIC ART*.

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## Beryl Taylor

grew up in England and moved to the U.S. with her family in 2002. She qualified in the City & Guilds Creative

Embroidery program, is the author of *MIXED MEDIA EXPLORATIONS* and has appeared on "Quilting Arts TV." She has two Quilting Arts Workshop™ videos, "Layer by Layer" and "Mixed Media Art Quilts."

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## Sue Bleiweiss

is a full-time fiber artist living in Massachusetts. Working with her own hand-dyed cotton she creates

vibrant, colorful art quilts intended to delight the eye of the viewer and make them smile. Sue has appeared on "Quilting Arts TV" and has a Quilting Arts Workshop™ video, "Coloring Book Fabric Collage: Dyeing, Fusing, Designing, and Quilting." She is the author of *FUSIBLE FABRIC COLLAGE*.

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## Elizabeth

## Ferry Pekins

is a New Orleans native living in the Texas Hill Country with her husband and family. She has

created art and sewn since childhood. Her creations often feature hearts, bats, caves, and owls.

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# *mixed-media* Birthday Book

by Beryl Taylor







Created from shipping tags that can be picked up at your local office supply store, this little book makes excellent use of ordinary objects and leftover snips from previous projects. Each tag is decorated on one side then glued to its mate to make back-to-back pages that are bound together with sari silk ribbon. I made this book as a birthday gift for a friend, but it is a fitting tribute to *QUILTING ARTS* on its 15th year of publication! Customize your book to tell a personal story for any occasion.

These instructions are intended as guidelines. Some of these techniques and materials may be new to you. Working in this small size with inexpensive materials can give you the freedom to experiment and become more comfortable with these processes.

Make this project personal by adding your own thoughts, words, fibers, and colors.



## MATERIALS

*Finished book 2½" x 5"*

### Construction

- Shipping tags, 2½" x 5" (available at office supply stores)
- Sari silk ribbon, 1 yd.
- Metal finials, 4
- Hole punch
- Low-odor glue

### Embellishments

- Small pieces of sheers, silk organza, and lightweight fabrics
- Hand-printed fabric (I printed fabric using a Gelli Arts™ Printing Plate.)
- Muslin

- Deli paper: 2½" x 5" (Deli paper is translucent, very thin, strong, and inexpensive.)
- Acrylic paints, assorted colors plus gold metallic
- Inks (I used Liquitex® Professional Acrylic Ink.)
- Stencils
- Modeling paste
- Rubber stamps (I used "Happy Birthday" and stamps with numbers.)
- Pages from an old book
- Small silk or paper flower
- Buttons

## general tips

- Hand stitch buttons to a fabric strip. Glue and then machine stitch strips of fabric to the tag.
- Let paint, inks, and other mediums dry thoroughly before proceeding to the next step.
- Tear some fabrics—the hand-torn edges can look so beautiful—and cut others into strips and rectangles slightly bigger than the shipping tags.



## Make the pages

Before you begin, spend a few moments thinking through the message you want to convey—is this a birthday celebration, anniversary, or graduation? Jot down a few images or phrases that would work with your theme.

1. For the cover of this book, I used wrinkled deli paper to add texture to the page, then added some stars made with modeling paste and a small stencil. Paint and inks add the color and shine. To state the theme, I stamped the birthday message on muslin and stitched it directly onto the shipping tag.
2. On some of the book pages, I simply added color and texture to continue the theme. I printed a series of numbers to reflect the counting that is usually done for birthday celebrations, but I also added in drawings of local plants and flowers and even small physical artifacts to add interest and to make this book more personal.
3. This is the perfect project to use small pieces of special fabric—even a square inch of hand-dyed cotton can make a statement.



4. Embellishments do not need to be perfectly flat. Small beads, silk or paper flowers, or other ephemera can be incorporated into the designs.
5. You may want your book to tell a story, in which case you'll want to arrange the pages in a specific order.
6. When you have all your pages complete, trim the fabric or paper collage pieces even with the edges of the tags. Glue the pages together back to back. Putting a little weight—such as a small book or food tin—on the page will help give the pages a good cohesion. Give the glue plenty of time to dry.
7. To finish the pages, edgestitch the perimeter of the pages, if desired. This is a great place for variegated thread. Paint the edges with gold paint.
8. Follow the assembly instructions to complete your book. ■



# METHODS

Here are several of the techniques that I used to make my Birthday Book. Most of these processes allow for some spontaneity and serendipity—so relax and enjoy!

## Wrinkled deli paper with raised stencils

1. Paint a sheet of deli paper with acrylic paint that has been diluted with water.
2. Spray randomly with Liquitex ink. The paper will wrinkle as it dries.
3. When the paper has dried, place a stencil over it and apply a light coat of modeling paste with a spatula. Remove the stencil. (figure 1)
4. Paint the background with diluted paints.
5. Paint the dried modeling paste with gold acrylic.
6. Glue the decorated deli paper to a shipping tag and trim to size.

**TIP:** You can use this method with organza instead of paper, but you will not be able to paint the background. Paint the shipping tag or layer the organza over colorful fabric will add some sizzle.

## Stamped muslin

1. Paint a strip of muslin with acrylic paint.
2. Stamp your message on the muslin and add some painted or hand-stitched highlights.
3. Machine stitch along both edges for texture.
4. Glue the strip around the tag.

## Make your own fabric paper

1. Saturate a piece of muslin with a mixture of 1 part glue to 4 parts of water. Cover it with scrunched tissue paper.
2. Paint and let dry.
3. Stamp, draw, or embellish the fabric paper, then glue it to a tag.

Photo courtesy of Beryl Taylor



figure 1

## Stitched illustrations

1. Paint a piece of paper.
2. Draw on the painted paper and place it on a piece of muslin.

**TIP:** If you are not much of an illustrator, trace a copyright-free drawing.

3. Machine stitch the outline of the illustration.

**NOTE:** Machine stitching on paper will dull the needle.

4. Paint inside the stitched lines.
5. Glue the decorated paper panel to the painted tag and trim to size.

## Fabric or fabric/paper layering

1. Apply 2 strips of fabric to the tag, layering them slightly.
2. Hand or machine stitch the edges and use the layered fabric as a background for other processes, or:
3. Glue a strip of type from a book page or a decorative fabric print to the tag and glue a strip of silk organza on top.

## Assembly instructions

1. To make a template for the holes, on a blank tag measure and mark a line  $\frac{1}{2}$ " in from the spine. On this line, mark  $1\frac{1}{2}$ " from the top of the tag and  $1\frac{1}{4}$ " up from the bottom. Punch holes at each intersection.
2. Place the template on each page and mark for the holes. With an awl or hole punch, make 2 holes on each tag.
3. Thread sari silk through the holes and tie loosely. Add metal finials to the silk ends.



wrinkled deli paper with raised stencils



stamped muslin



painted deli paper

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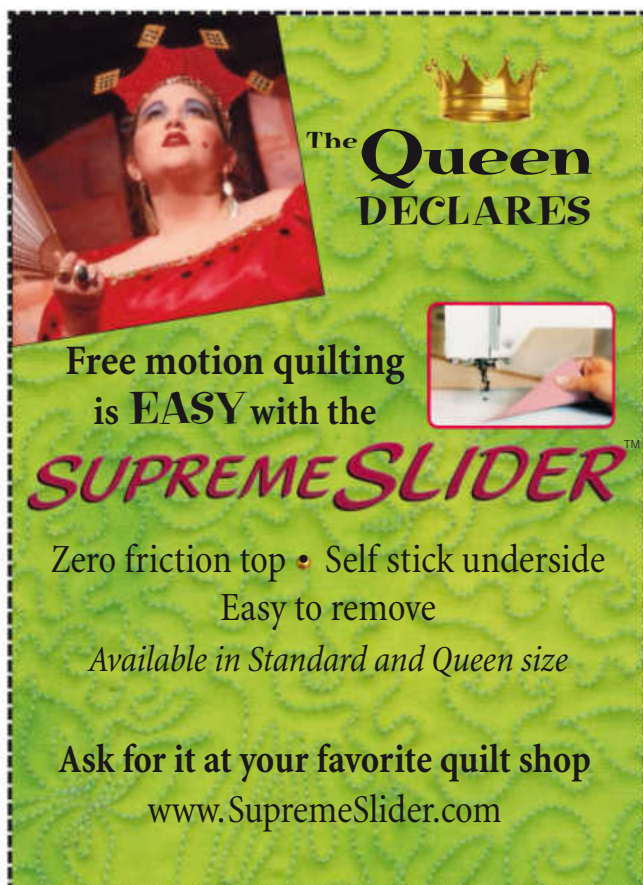
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"Vogel" • 10" x 8"

# sheer Paper-Cloth

by Margarita Koriath

Use mixed-media  
techniques to combine  
paper and cloth



I'm a mixed-media artist and I love to combine all types of artist materials in my quilts. Lately, I've been working with cheesecloth as a base for paper collage, creating what I call paper-cloth. This technique combines all of the things I love about mixed-media projects—the glue, the paint, the papers—with a woven base that can be sewn into my quilts.

For this project, I've reached into my collection of found and saved papers and chosen delicate papers like sewing pattern tissue, printed or single-color tissue paper, napkins, and even newsprint. If you don't have a collection, there are many resources online or visit a craft store's scrapbooking and paper department.

## DIRECTIONS

1. Cut or tear pieces of the delicate papers and set them aside.

**TIP:** Torn edges are easier to hide, if you want a smooth transition between the papers. Cut edges will be more prominent.

2. Cut a piece of freezer paper about twice the size of the cheesecloth.
3. Cover a work surface with the plastic sheeting and place the freezer paper on it, shiny side up.
4. Assemble your supplies: a plastic container with fluid polymer medium, a couple of foam brushes, and the cut/torn papers.

**TIP:** It is helpful to have everything ready before you begin. This process is messy and it's inevitable you will end up with sticky fingers, making it difficult to cut or tear the papers or open containers.



"Starry City Night" • 13" x 11"

## MATERIALS

- Cheesecloth, 12" x 12"
- A variety of delicate papers (I used napkins, tissue paper, and sewing pattern tissue.)
- Freezer paper
- Plastic sheeting
- Fluid polymer medium (I used Liquitex® Matte Medium.)
- Plastic container
- Foam brushes

### Optional

- Acrylic paints
- Stamps
- Stencils

## tips for sewing on paper

- When choosing a needle for your sewing machine, start with the smallest number the thread can take. For example, start with a size 75/11 needle. If the thread cannot get through the eye, go to a bigger number.
- Needles used to sew on paper become dull fast. Save needles that are too dull for quilting and use them for sewing on paper. Mark and use a separate pincushion to keep them from your regular needles.
- When designing your work, paste—don't pin—pieces with a drop of white glue or glue stick.
- Plan carefully where you want to stitch. Paper is not as forgiving as fabric; once you pierce the paper with a needle, that mark is permanent.
- When sewing by machine, use a slow speed. If your sewing machine has the option, go at half speed.
- Store the paper-cloth in a cool, dry place.
- Save leftover scraps for future projects. It is very easy to cut small pieces.



"Dos Gallinas" • 13" x 8"



figure 1



figure 2



figure 3

5. Pour several tablespoons of fluid polymer medium in the center of the freezer paper. With the foam brush, cover the surface in an even layer. Add more medium, if needed.
6. Place the cheesecloth on the medium, centered on the freezer paper. (figure 1) With your fingers or a foam brush, smooth it as much as possible.
7. Pour more medium on top and spread it in an even layer. The cheesecloth should be very wet.
8. Immediately start positioning the papers over the cheesecloth until it is covered. Apply more medium over the papers. (figure 2) With a gentle touch, smooth the papers with your fingers as much as possible. It's OK if some tear.
9. Allow the paper-cloth to dry completely, at least 6–24 hours.
10. If desired, add marks using paint, stamps, or stencils. Let it dry completely.
11. Peel the paper-cloth from the freezer paper and use it in your next quilt project. (figure 3)

Play with this technique to make several pieces of paper-cloth in different sizes, values, and colorways. I cut several shapes and appliquéd them by machine onto larger pieces of paper-cloth to create the work you see here. Experiment and have fun! ■



Process photos courtesy of Margarita Koriotoh





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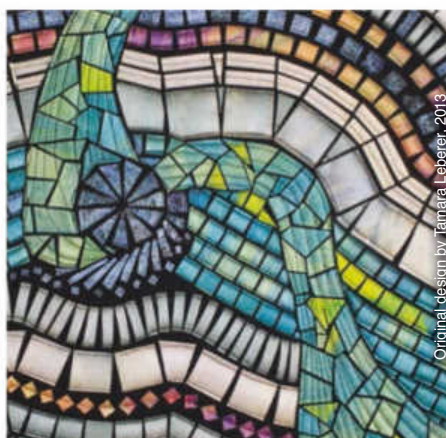
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"Two-Sided Quilts" by Barbara Chapel



# Artist Profile

## Sabrina Gschwandtner

MASTER OF SUNSHINE AND SHADOW

*by* Colleen Harvey





at the far end of a darkened hallway in the American Folk Art Museum in New York City, a group of striped quilts hang glowing on the walls. Illuminated by lightboxes behind them, their vibrant colors invite closer inspection. The “quilts,” made by New York artist Sabrina Gschwandtner, are constructed from old movie film. They make a fascinating connection between the filmmaking process, with its cutting and splicing, and the patchwork involved in quilt making.

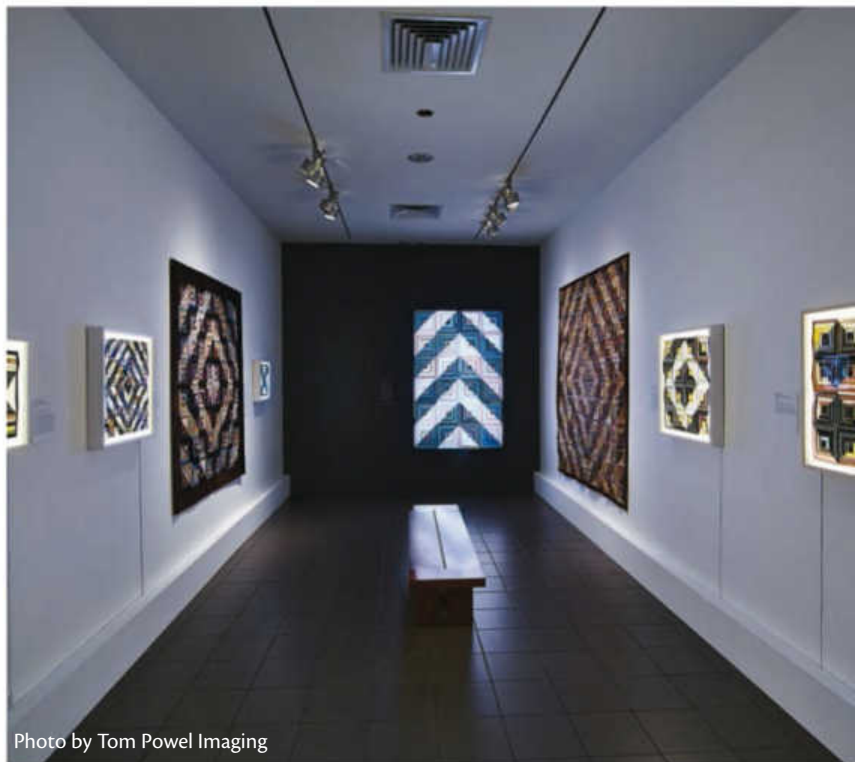


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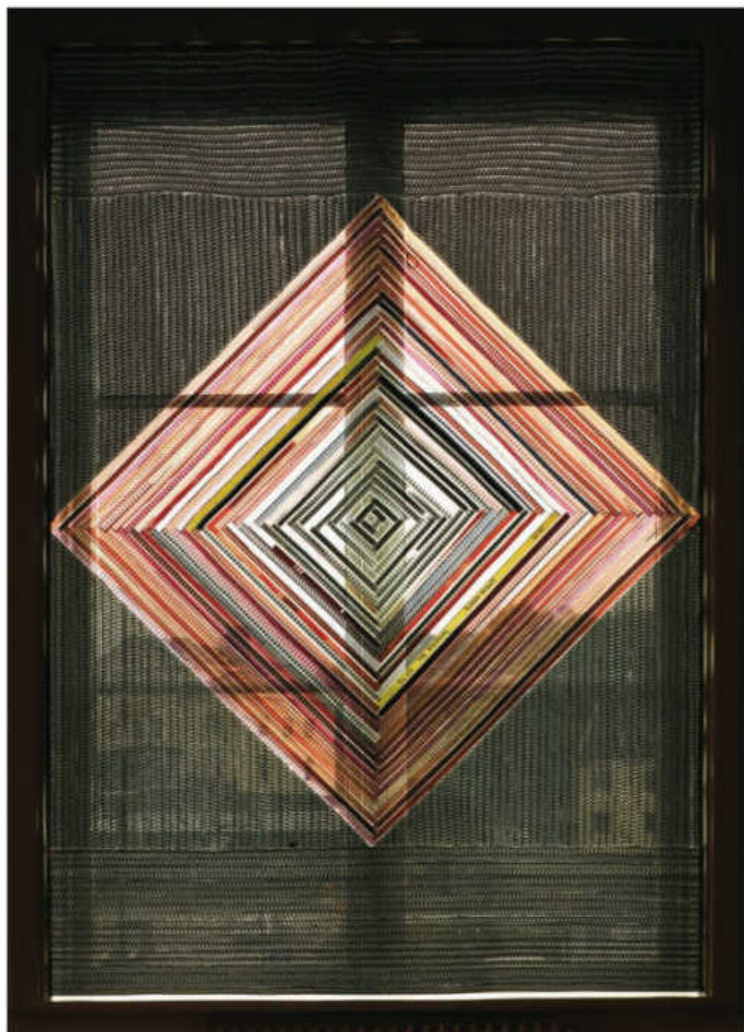
Photos by Jason Spingarn-Koff



Far left: “Watch & See” exhibition, Gustavsbergs Konsthall, Sweden, 2009. The quilts are hung like curtains in the windows.

Top: “alt\_quilts: Sabrina Gschwandtner, Luke Haynes, Stephen Sollins” exhibition at the American Folk Art Museum, Oct. 1, 2013–Jan. 5, 2014. The quilts were mounted on lightboxes on the walls.

Left & above: Sabrina Gschwandtner



*"What is a Dress?" • 48" x 70"*

## what exactly is 16mm film?

16mm film is a popular, economical gauge of movie film generally used for non-theatrical (e.g., industrial or educational) filmmaking or for low-budget movies. 16mm refers to the width of the film. Eastman Kodak introduced it in 1923 as an alternative to 35mm film for amateur filmmakers. With the advent of television, it gained popularity with professionals for news gathering outside the conventional studio. Despite the introduction of digital video, 16mm is still widely used today.

The 16mm film Sabrina uses is translucent, which accounts for its luminosity when lit from the back. To take advantage of this quality, the film quilts are displayed on gallery walls with framed lightboxes behind them or hung like curtains in windows. As light spills onto the floor and walls of the exhibition space, the colors and shapes from the quilts wash over the room. The projection of these images onto observers provides an eerily magical interaction between viewer and artwork.

Looking at the quilts, one wonders how the artist got the idea to work with such a surprising material. Since 2009, Sabrina has been making art from a selection of 16mm films that the Fashion Institute of Technology in New York City deaccessioned (officially retired from its collection). Andrew Lampert, the Curator of Collections at Anthology Film Archives, passed them on to her. These short films, dated 1950–1980, are educational documentaries about textiles. Inspiration struck when Sabrina pulled some film off a reel one day, held it up to the light, and realized that the film about textiles looked like a textile itself. Although she had little quilt making experience, Sabrina knew how to sew and decided to try stitching directly on the movie film.

## Research and development

When beginning a new film quilt, Sabrina watches the movies many times, studying the colors and composition of the images as well as their messages and themes. She then cuts up the film and organizes the pieces by color. On occasion she adds to the palette some footage she filmed during an artist residency at Wave Hill, a cultural center in the Bronx.

Sifting through the precut filmstrips to find the color and content she needs for a quilt,



Photo by Matt Suib, Greenhouse Media



*"Camouflage" (detail) • Children making rabbit shadow puppets are visible in the film frames.*

Photo by Cesar Lechowick



*"Camouflage" (detail) • Children making dog shadow puppets are visible in the film frames.*

Sabrina considers the story she wants to tell, and how the particular scenes in the film communicate that story. Images from individual movie frames will be visible in the finished film quilt, including lines of text, numerical countdown leaders, and glimpses of people modeling clothes or telling stories. These images imbue the film quilt with an extra layer of detail and meaning.

To sew a film quilt, Sabrina aligns the selected strips of film along their lengthwise edges and joins them with a zigzag stitch using nylon polyamide thread. To achieve specific effects, she may alter the footage by scratching it, painting over it, or bleaching it in the sun. Traditional quilt patterns are used to provide a recognizable framework for her creations. Patterns that lend themselves to her technique, due to their ease of construction, include Log Cabin variations and string-pieced quilts. For the latter, long thin strips are sewn



Photo by Tom Powel Imaging

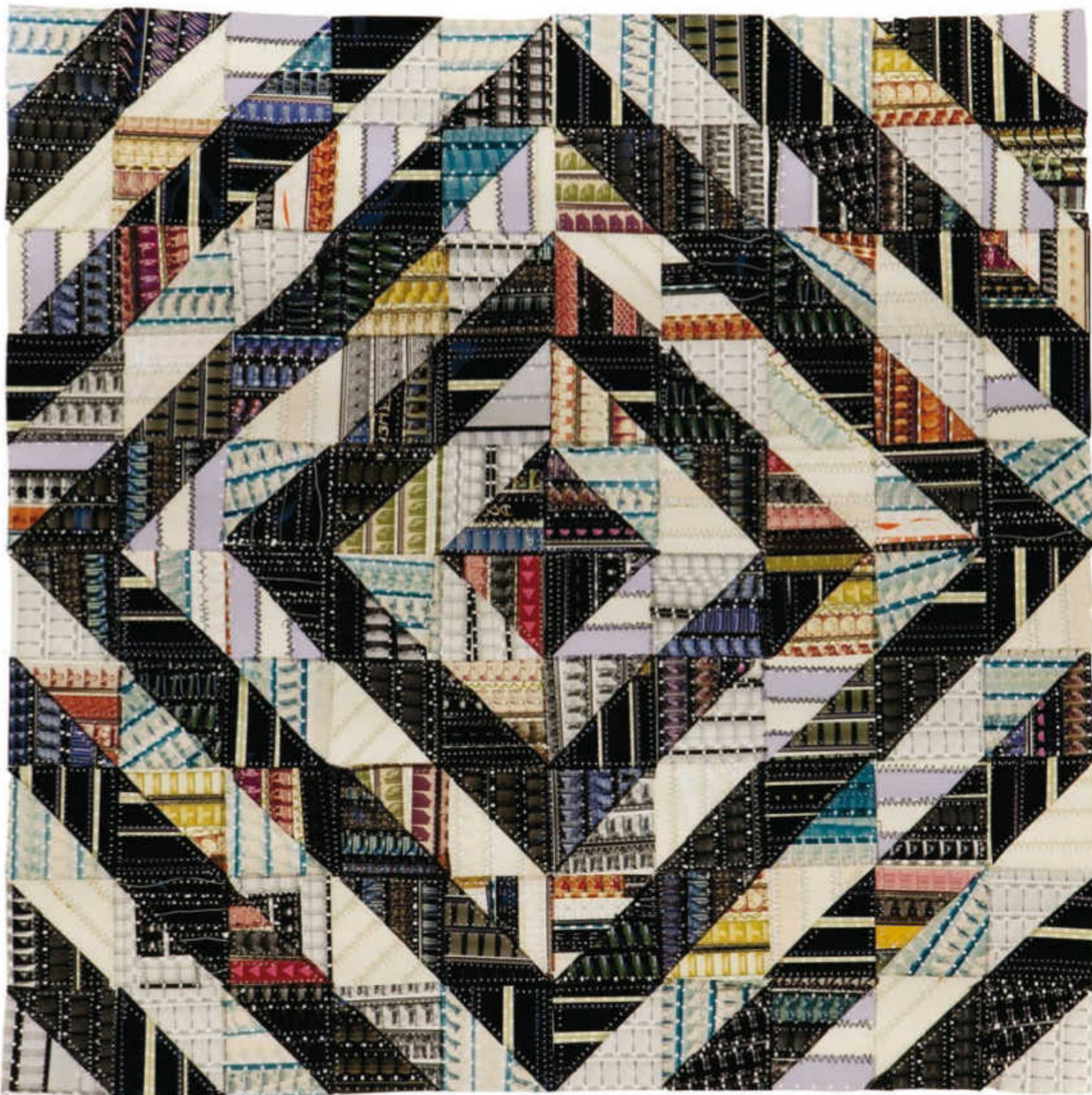
*"Camouflage" • 45" x 69½"*

together to form yardage, which can then be cut into the pieces needed for the quilt.

Sabrina's combination of sewing and filmmaking echoes the historical ties between the two arts. In the early days of Hollywood, state-of-the-art movie camera designs were based on the intermittent motion mechanism in sewing machines. And because film editing involved manual cutting and splicing—a process similar to sewing—most early film editors were women, a trend that continues today.

"Sunshine and Shadow" is a solo exhibition of Sabrina's film quilts. The exhibition is named for the traditional Sunshine and Shadow quilt pattern that the Amish of Lancaster, Pennsylvania, commonly used during the 1920s and '30s. The pattern employs a dramatic juxtaposition of light and dark fabrics to represent the





*"Quilts in Women's Lives III" • 19" x 19"*

unification of extremes. Sabrina's quilts share the same characteristic.

In a 2013 interview with Andrew Lampert, Sabrina described how "Camouflage," the biggest piece in the show, uses a documentary film about the Bradford Dyeing Association, a Rhode Island textile mill that dates back to the Civil War and has been the largest supplier of camouflage

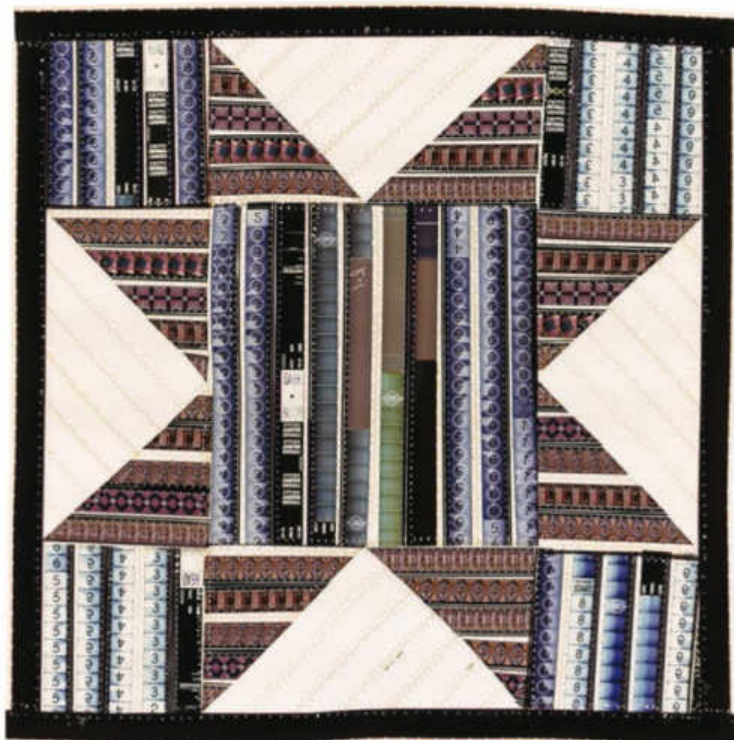
for the U.S. military for many years. "The film shows how fabric was produced and dyed at the mill—and it paints a happy portrait of textile workers—but the mill had a record of labor law abuses and environmental pollution. I paired that film with another educational film called 'Shadows, Shadows Everywhere,' which



teaches children how shadows are made. It's a very sweet film in which a boy and girl make shadow puppets in front of a piece of cloth and then go outside to look at shadows created by the sun." Sabrina used the shadow film, which over time had faded to a shade of pink, to underscore the shadowy and darker aspects of the factory film. "Together they represent different forms of concealment—the camouflage fabric being made in the factory, the factory conditions that were 'camouflaged' in the film, and the fact that whenever a documentary is made, certain things are brought to light and other things are hidden or excluded." The quilt is constructed out of Log Cabin squares that are sewn together to make alternating peaks of light and dark, resembling sunlight and shadows.

One of the difficulties of working with film is the weathering—or bleaching—that occurs due to light exposure. Whether hanging in windows or mounted on lightboxes, the film quilts are subject to fading and continual color shift. During a show in Sweden, Sabrina hung the pieces in windows and used the sun as a backlight for 3½ months. The sunlight bleached two of the pieces from pink to yellow. Although she found the effect interesting, she now frames the quilts with LEDs—a long-lasting, cool source of light and, therefore, a stable archival framing solution.

"The preservation of these images is really in the foreground of the work," Sabrina says. "We're the generation wherein films from previous generations are just getting trashed. Receiving this box of discarded material gave me an opportunity to preserve it, and to ask people to look at it and reflect on what they might value, in terms of both the material and its content, through a physical experience."



"Hearts and Hands" • Countdown Square • 13" x 13"

Following her desire to safeguard these abandoned stories of female labor and handcraft, Sabrina has created a body of work exploring new narrative possibilities for film, while embodying the historical connections between filmmaking and sewing. "My impulse here was to preserve the content and the imagery. That's really a quilting impulse: preserve and reuse." ■

**To see more of Sabrina's film quilts and artwork, visit [sabinag.com](http://sabinag.com).**

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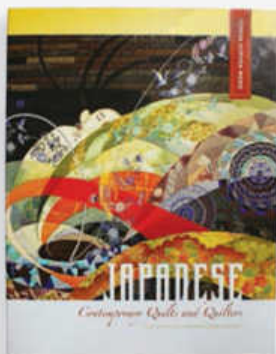
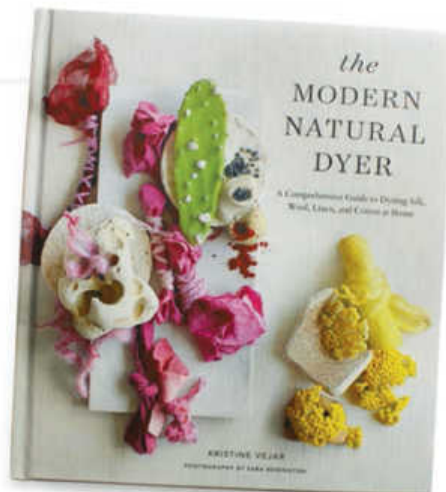
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Quilt Art, the preeminent group of professional art quilters, celebrates its 30th anniversary this year with two exhibits, “Dialogues” and “Small Talk.” Quilt scholar Dr. Sue Marks profiled many of the artists and presented their work from both exhibits. Organized by seniority of membership, Sue begins with an original member from 1985, Inge Hueber, and ends with one of the newer members, Willy Doreleijers, from 2014. Each featured artist is profiled in six pages. With the text taut and germane, the artwork has the space to shine. Quilt Art members do not define their work too specifically, so many of the works are three-dimensional or refreshingly un-quilt like. A true art conversation.

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### **“ABSTRACT ART QUILT DESIGN FROM START TO FINISH” WITH PAT PAULY**

Explore art quilting possibilities in this Quilting Arts Workshop™ video by acclaimed fiber artist Pat Pauly. Pat demonstrates how to use a memorable image as the basis of a larger piece. Join Pat to learn how to translate your ideas from sketch, to design, to a finished art quilt. You will learn about machine quilting, binding, facing, blocking, signing quilts, and more in this comprehensive workshop video.

\$24.99 DVD/\$19.99 HD download • [shop.quiltingdaily.com](http://shop.quiltingdaily.com)



# *hand-printed* FLOOR CLOTH

by Lynn Krawczyk

**I** love area rugs but I have a hard time finding ones that really suit my style. As a surface design artist, I decided to take matters into my own hands. Drawing on techniques in my book, *INTENTIONAL PRINTING*, I used some easy surface design methods to build up layers on fabric.

These lovely little floor cloths are like those fancy hand towels you reserve for company—decorative and for the special parts of your home where they won't have muddy boots from the garden wiped on them. Given the right setting, they will help you customize any room in your home!



# DIRECTIONS

1. Protect your work surface with the plastic sheeting. Place the MPC on the plastic.
2. Pour each color of liquid fabric paint into a squeeze bottle. Randomly squirt 1 color across the entire piece of MPC. (figure 1) Fold the MPC back on itself, monoprinting it onto other areas of the MPC. (figure 2)
3. Repeat step 2 with each color of liquid fabric paint until you've covered the entire cloth. (figure 3) Unlike cotton, the MPC does not absorb paint and will be saturated. Allow it to dry overnight. It must be completely dry before printing the remaining designs.

**TIP:** After the first color, only squirt the remaining paint in smaller areas to help fill in the cloth.

4. Place the 8" round lid, centered along the 18" width of the MPC, to act as alignment for the stenciled borders. (figure 4)
5. Using the X stencil and the metallic bronze acrylic textile paint, brush the paint through the stencil with a foam brush along the 30" length of each side of the floor cloth. (figure 5)
6. Put the yellow acrylic textile paint into a squeeze bottle. Run a couple of lines of paint around the edge of the 8" round lid. (figure 6) Flip the lid over and press firmly against the MPC. Lift up to reveal a monoprint.

**TIP:** If the monoprint has lost its definition—meaning the paint has completely squished together—use the tip of the squeeze bottle and run it through the paint while it's still wet. This will help break up the paint and re-introduce the lines into the print. (figure 7)



## MATERIALS

- Roc-lon® Multi-Purpose Cloth™ (MPC), 18" x 30"
- Plastic sheeting
- Paints
- Liquid fabric paint (I used Jacquard® Dye-na-Flow® in sulphur green, turquoise, brass, periwinkle, and black.)
- Metallic bronze acrylic textile paint (I used Jacquard Lumiere®.)
- Yellow acrylic textile paint (I used Jacquard Neopaque®.)
- White textile screen printing ink (I used Speedball®.)
- 2 oz. squeeze bottles, 1 for each color of liquid fabric paint and textile paint for monoprinting (I used 6.)
- Stencils (I used "X's" from my Marked Series stencil set with Artistcellar™.)
- Round foam shapes with adhesive on the back, 1½" diameter, 12
- Cardboard, 7½" x 5½"
- Chipboard lid or round piece of cardboard, 8" diameter
- Fabric markers (I used Crayola®.)
- 2 foam brushes

### Optional

- Plastic gloves and apron

## resources

ROC-LON  
MULTI-PURPOSE  
CLOTH AND OTHER  
SUPPLIES  
[dickbclick.com](http://dickbclick.com)

MARKED STENCIL SET  
[artistcellar.com](http://artistcellar.com)



figure 1



figure 2



figure 3



figure 4



figure 5



figure 6



figure 7



figure 8



figure 9

Process photos courtesy of Lynn Krawczyk

7. Arrange the 1½" round foam shapes onto the 7½" × 5½" piece of cardboard to form a stamp that has 12 circles—3 rows of 4. Using a foam brush, paint the white printing ink onto the stamp. (figure 8)

**TIP:** I chose to use screen printing ink for this print because it's a little thicker and makes a more opaque print.

8. Stamp on either side of the yellow circle multiple times—even all the way off the edges—until the center space is filled with the stamped white circles. Reload with white printing ink, as needed.
9. After the paint is completely dry, add details with fabric markers. (figure 9)

**TIP:** MPC does not like heat so allow the paint to cure for about a week to become permanent.

These floor cloths are decorative, so place them in areas with lower traffic. They can be spot cleaned but should not be put in the washer. Also note, MPC is not slip resistant. You can add a backing to keep the floor cloth from moving around.

Surface design provides artists the best tools to personalize their own home décor—there's no need to rely on big box stores or fancy retail shops to find distinctive items. Just make them yourself! 🌟

### want to know more?



See Lynn demonstrate her techniques on "Quilting Arts TV" Series 1700. Check your local PBS listings or visit [quiltingartstv.com](http://quiltingartstv.com).



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# ·inspired journey

Results from the 'Artful Adventure' Reader Challenge



In the June/July issue, we offered readers a special challenge to help us celebrate the 15th year of QUILTING ARTS and to show off techniques they learned from the magazine through the years. We titled the challenge “Artful Adventure” because that’s what our 15-year journey has been. We hope we have encouraged and inspired our readers to push their artistic boundaries, learn new techniques, and expand their vision.

Over 100 entries were received, including quilts from past contributors Sue Bleiweiss, Jamie Fingal, and Beryl Taylor. In fact, QUILTING ARTS’ Editorial Team members also challenged each other to create a quilt. See the work of Editorial Director Vivika Hansen DeNegre, Managing Editor Rosemarie DeBoer, Online Editor Cate Prato, and Assistant Editors Barb Brown and Kristine Lundblad online at [quiltingdaily.com](http://quiltingdaily.com).

We hope you enjoy this gallery of the “Artful Adventures” our readers and contributors have had!





*Previous Page*

### “Noughts and Crosses” (Top)

BERYL TAYLOR • FLORIDA

Techniques used/influences: creating fabric paper, stenciling, dyeing, and more.

### “Happy 15!” (Bottom)

SUE BLEIWEISS • MASSACHUSETTS

Techniques used/influences: satin stitching by Kathy York, painting with pattern stitches by Carole Redlich, creating two-tone fabric with dye attractant.

### “Feel the Wind in my Hair” (Above)

JAMIE FINGAL • CALIFORNIA

Techniques used/influences: using text by Rayna Gillman, thread portraits by Melissa Averinos, collaging with surface-designed fabrics by Connie Rose.





### “Eclipse”

VIRGINIA KOSTER • TAROONA, TASMANIA, AUSTRALIA *(Above)*

Techniques used/influences: machine quilting with metallic thread, heavy thread bobbin work, painting with Derwent InkTense blocks, and more.



### “Fanciful Flight” *(Top right)*

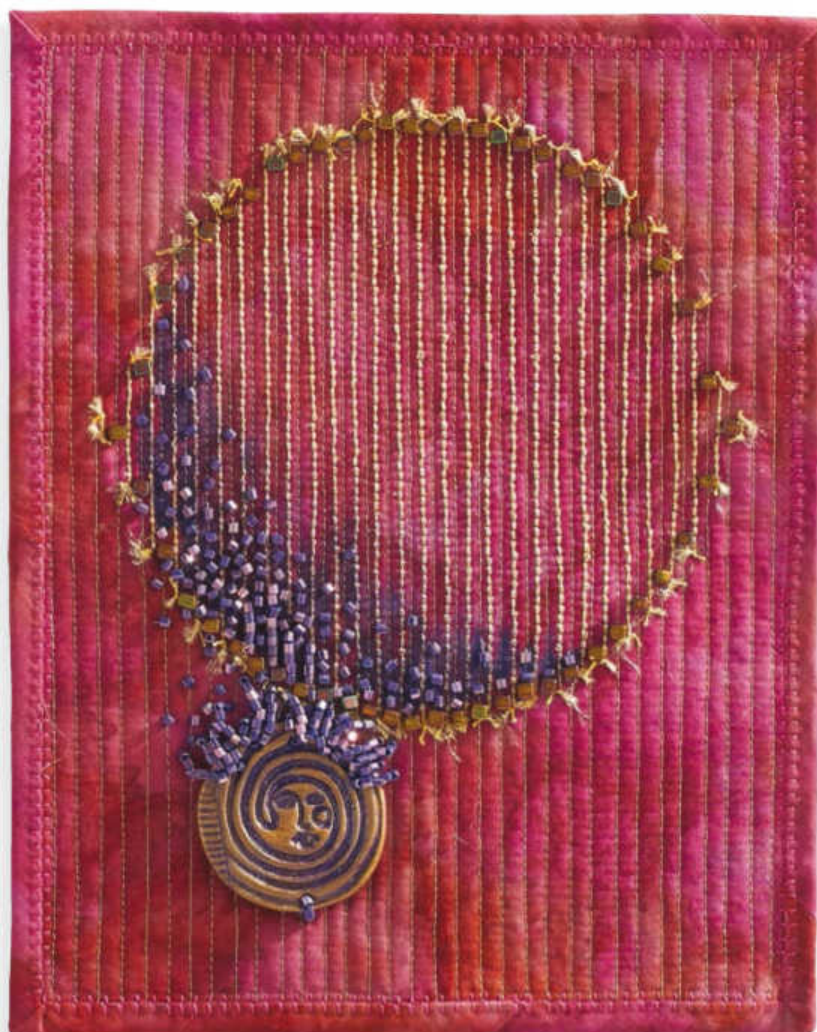
SARA SHARP • AUSTIN, TEXAS

Techniques used/influences: beading by Lisa Binkley, thread sketching by Susan Brubaker Knapp, shaped cheesecloth by Mary Pal, and more.

### “Hydrangea in Autumn” *(Right)*

LYA GEVEN • HARKSTEDE, THE NETHERLANDS

Techniques used/influences: stamping with leaves, creating 3-D flowers of Tyvek® and organza, beading, and more.







### **“Where My Adventure Begins”**

*(Top left)*

JUDY MOMENZADEH  
BATON ROUGE, LOUISIANA

Techniques used/influences: digital design principles by Gloria Hansen, gelatin monoprinting by Holly McLean, layering surface design and stitch by Lynn Krawczyk, and more.

### **“Iris Builds a Time Machine”** *(Above)*

REBECCA FLAMING-MARTIN  
PORTLAND, OREGON

Techniques used/influences: printing on UV-sensitive dyed fabric, stitching by hand and machine, embellishing with gears and charms, and more.

### **“My Muse”** *(Left)*

LESLIE A. PANFIL • NORTH ROYALTON, OHIO

Techniques used/influences: shibori hand dyeing, monoprinting, free-motion machine stitching, and more





**“A Quilting Artventure”** *(Above)*

CLAIRE PASSMORE  
TROWBRIDGE, UNITED KINGDOM

Techniques used/influences: reverse appliqué,  
machine needle lace, stenciling, and more.

**“Let’s Celebrate”** *(Top right)*

PRISCILLA LOTFY • UPTON, MASSACHUSETTS

Techniques used/influences: printing with a  
brayer by Lisa Kerpoe, embellishing with tulle,  
fabric painting, and more.

**“Foggy Day at the Lake”** *(Right)*

ANN WASKEY • SANTA MARIA, CALIFORNIA

Techniques used/influences: ice dyeing by  
Carol Ludington, thread sketching—creating  
dimension and adding light and shadow—by  
Susan Brubaker Knapp.







### “Balance and the Brass Ring”

(Top left)

ANN L. SCOTT • SAN DIEGO, CALIFORNIA

Techniques used/influences: embellishing with metal by Mary Hettmansperger, hand painting and distressing Lutradur®, shibori hand dyeing, and more.

### “Tools of the Trade” (Above)

VALERIE KOMKOV HILL • LUBBOCK, TEXAS

Techniques used/influences: cyanotype sun printing, embroidery by Dijanne Cevaál, machine stitching by Jane Dávila, and more.

### “Everyone is an Artist” (Left)

CINDI GOODWIN • NAPLES, FLORIDA

Techniques used/influences: thread painting, free-motion quilting, coloring with Prisma® pens, and more.

**get more** *online*

To see other Reader Challenge quilts, visit **quiltingdaily.com**.





Susan Brubaker Knapp  
and Cyndi Souder

Previous seasons now  
available at [QNNtv.com](http://QNNtv.com)!

## Tune in to Quilting Arts TV

Series 1700 of "Quilting Arts TV" is now airing nationally on PBS. Check your local listings for program times or visit [quiltingartstv.com](http://quiltingartstv.com).

Hosted by well-known quilt artist, teacher, and author Susan Brubaker Knapp, "Quilting Arts TV" features prominent quilt artists sharing their artful approaches to surface design, free-motion quilting, embellishment, and more. Tune in to see ideas and techniques that inspire the artist in all of us.

This season features block printing, reverse appliqué, portrait quilts, thread painting, and much more.

### Featured artists include:

- Lori Hancock McCown
- Susan Purney Mark
- Lisa Chin
- Lea McComas

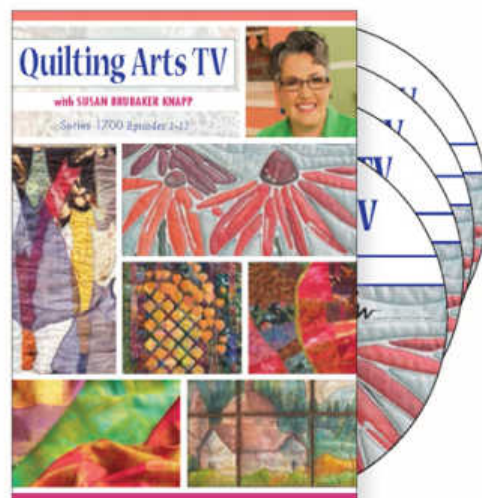
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Artwork top to bottom: Kristin Rodriguez and Janelle Girod, Nancy McNally, Lisa Chin, Lea McComas, Andrea Brokenshire

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# *un*Bound

*Thoughts on making*

What's next?

I've been pondering what to write for your consideration this time. Inventorying the topics we've discussed the past few months seemed like a good idea. This is the last article in this series. I feel we should wrap up with an overview.



Photo by Zenna James

by Jane Dunnewold



But what else?

I meander when I'm not sure what to do. So, with this article in mind, I meandered over to the studio hoping to discover inspiration by working for a while. Engaging hands, so thoughts could get organized. Isn't that one thing I recommended to you? Ha!

Inspiration came from the bulletin board right next to my studio door. "You are perfect the way you are ... and you could use a little improvement." Shunryu Suzuki Roshi.

I love this quote because everyone can relate to it—especially those of us who are trying to get better at this art-making thing. I especially love the wryness of the quote. Yet it is so tough to accept the reality of the words. The articles I've written for you are just the beginning; I hope everyone sees the truth in Suzuki's quote, and will be reminded of it on a weekly basis! It's a matter of showing up, evaluating what you're good at, and striving to keep going until you meet your goals.

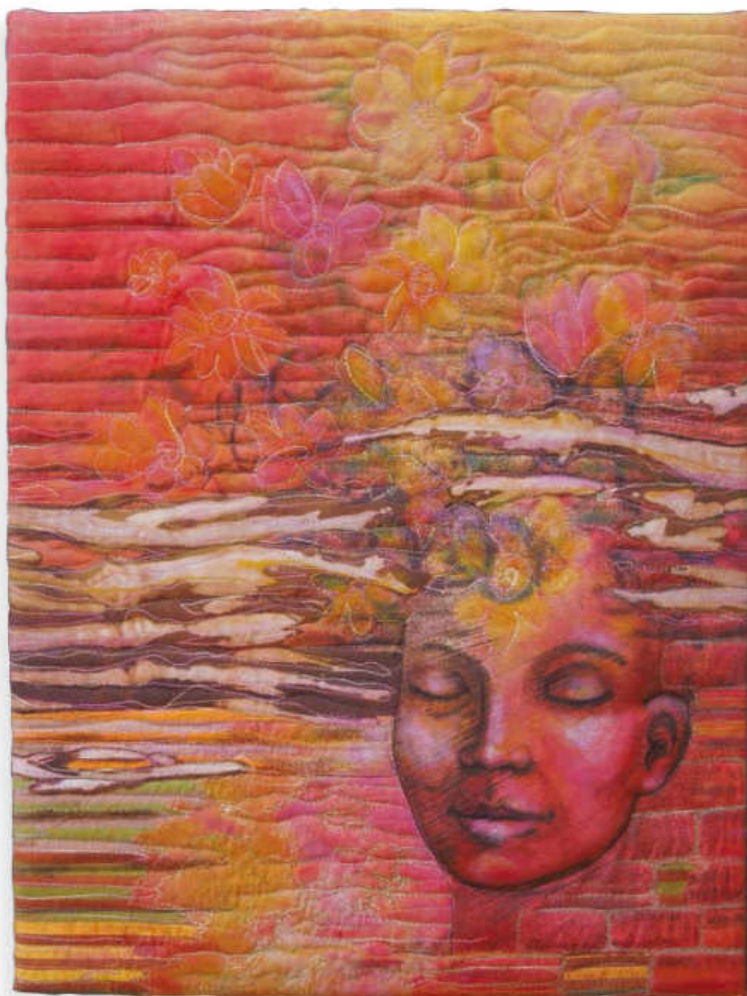


Photo courtesy of Adriene Buffington

"Dreaming" • 12" x 16" (detail opposite) • Adriene Buffington

## The current assignment, should you choose to accept it!

- If you haven't done it yet, write that list of what you're good at and what you want to be able to do better, and think about how to learn what you need to know!
- Write a strategy for strengthening and continuing the progress you've made recently—whether because of these articles or on your own. The plan can be a list or a paragraph. Please be specific. Generalities are too hard to capture and use. What are your specific intentions? Write them down.
- Read your list or statement out loud to the mirror or to someone you trust. If we were in a classroom, we would read our intentions to each other, but we don't have that luxury. It's important to verbalize your intentions. Get your heart and head working in tandem—and then seal the deal by speaking it out loud.

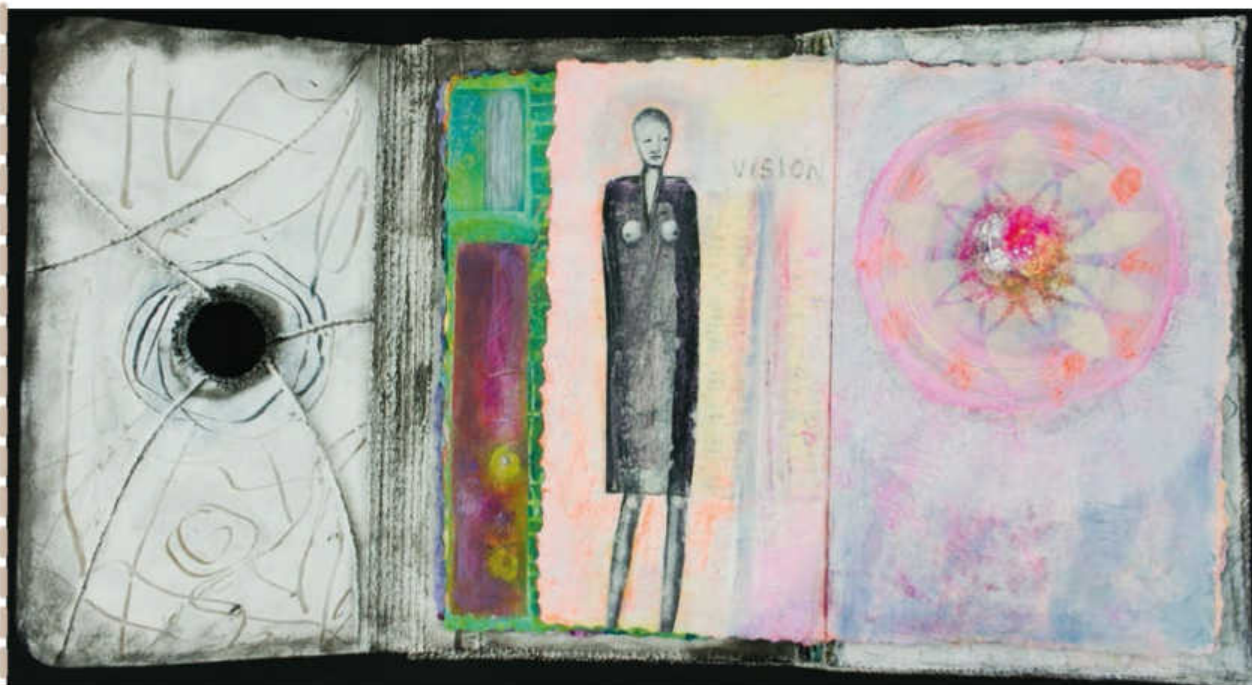


Photo courtesy of Carol Wiebe

"Back/Wards Journal" • Carol Wiebe

It's a very positive process. And there are three key realizations to acknowledge and share.

**#1. Recognize once it's in you, it's in you.**

By that I mean creative flow. Before, maybe you feared drying up or that you would never find your way back if you stopped working. But if you've been following the train of thought in these articles, you know: It's always there. So let any worry go. You've got the tools, if you'll just use writing and then experimenting with your processes. Those two are the symbolic compass and flashlight.

**#2. Maybe you'll never be good enough, but you can still love what you do.** It's a version of Sukuzi's quote. If you love your work, you love your work. Even if you're in alignment, there's the chance you'll always see the tiny flaw in what you did. Ok. Fine. It means you'll keep making. Because as elusive as perfection is, most of us still

strive to achieve it. There's always more work to do. And, bottom line, you love it.

**#3. The flip side of having it in you is not being able to get away from it!** You're birthing an artist self and the birth canal only goes one way. I could quote an old proverb, "Be careful what you ask for, you might get it." But what good would it do? You're in it now.

So go for it. Surrender to the process. You're not usually in the same spot on the continuum as others—everybody's station is different and changing—but we're all still on the same continuum in the end.

Which leads to settling into yourself. Liking who you are. Knowing you need to get better but feeling OK with it. And that leads to grace. Grace isn't something you can demand or manifest all by yourself. Maybe you did the work I suggested in this series of articles. If so, you've come a





Photo courtesy of Jane Dunnewold

"Walk the Pentagram" • Jane Dunnewold

long way! View what comes next as part of the natural progression of things, an exciting exploration that will never end. It's a process you can choose to enjoy. And when you do, the studio will be filled with grace. Then the only appropriate response is, thank you.

I would be remiss not to talk about the power of being an Artist one more time. Building stamina offers an opportunity to grab a bigger challenge—positioning your work to make a difference in the world—whether by sharing beauty, commenting on justice/injustice, or by making people laugh. It's a privilege, one you can grab any time. Mainly it comes from being willing to put your work out there so others have a chance to know it and to know you.

Write to me and let me know how it's going. I always love to hear from other artists who have plans that are working out. And thanks for being here. ■



Photo by Zenna James

It's a bird,  
it's a plane,  
it's ...



## INTRODUCING OUR 'WHAT'S YOUR SUPER POWER?' READER CHALLENGE

We are quilters. We sew faster than a speeding bullet. Our design skills are more powerful than a locomotive. And, we are able to leap obstacles in our sewing rooms in a single bound. We are super quilters!

Well, maybe.

If you are reading this after a sleep-deprived, marathon sewing session or following a crying jag after a creative misstep, perhaps you might want to fling this magazine across the room. But before you do, think for a moment. What if?

Our latest Reader Challenge, if you choose to accept it, is to create an art quilt based on the theme "What's Your Super Power?" What would you wish for? Or what do you have already, waiting to shine through?

Up, up, and away!

### mark your CALENDAR

**FEBRUARY 1:** Emailed submissions are due with low-resolution jpeg photos.

**FEBRUARY 3:** Names of finalists will be posted on the quiltingdaily.com blog.

**FEBRUARY 19:** Finalists' quilts must be received in our offices.

**JUNE 2016:** Look for a gallery of "What's Your Super Power?" quilts in the June/July 2016 issue of QUILTING ARTS or online!

### Here's how to enter

- Create an art quilt based on the theme "What's Your Super Power?" The entire quilt must measure 11" x 9", including the binding, and be in a horizontal (landscape) orientation. Embellishments, if any, must not protrude more than ½" from the quilt.
  - The quilt may be made with any materials, but it must be quilted (by hand, machine, or both), consist of three layers, and be either bound or closed along the edges.
  - Label your quilt on the reverse with your name, email address, and title of the quilt. On the back of the quilt, please mark the top. A hanging sleeve is not required.
  - Your entry must be free of any text or images protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you provide that written permission with your submission. (It's a good idea to steer clear of commercial imagery.)
  - To be considered for the challenge, attach two low-resolution jpeg images (each less than 1MB) of your completed entry to your email—one of the entire quilt including all of the edges/binding and one of a detail of the quilt—via email by **Feb. 1, 2016** to [challenges@interweave.com](mailto:challenges@interweave.com), with the words "Super Power" in the subject line. Please include your name, email address, phone number, title of the quilt, and a brief statement about your piece in the email. You may submit more than one quilt, but each entry must be as an individual email.
- NOTE:** Please do not "zip" your files and be sure to send separately attached jpegs.
- To learn photo tips for shooting your Reader Challenge submission, check out page 6 of the December 2014/January 2015

issue or search for "7 Tips for Photographing Your Art Quilts for Challenges" at [quiltingdaily.com](http://quiltingdaily.com).

● On **Feb. 3, 2016**, we will post the finalists on the [quiltingdaily.com](http://quiltingdaily.com) blog. **This is the only notification that will be made.**

● If accepted as a finalist, your artwork must be in our offices no later than **Feb. 19, 2016**, along with a shipping and handling fee of \$10 (U.S.), \$20 (Canada), or \$30 (all other international). This fee, which must be paid in U.S. dollars, covers the shipping costs, packing materials, and handling for the return of your entry. Only cash, checks, or money orders can be accepted. Checks or money orders should be made payable to F+W.

● The entire piece and all of its packaging must weigh less than 3 lbs. and fit inside a standard shipping/mailling box or padded envelope for return shipment.

### Finalists should mail their entries to:

QUILTING ARTS MAGAZINE/F+W  
ATTN: 'SUPER POWER' READER CHALLENGE  
490 BOSTON POST ROAD, SUITE 15  
SUDBURY, MA 01776

**NOTE:** By submitting your reader challenge entry, you are authorizing F+W to publish your project in upcoming publications and promotional materials, on our websites and in other e-media, as well as to possibly display it at shows. F+W will not be held responsible for loss or damage due to circumstances beyond our control.

We reserve the right to keep and possibly display your "What's Your Super Power?" quilt until the week of May 23, 2016.

If you have questions, contact Kristine at [kristine.lundblad@fwcommunity.com](mailto:kristine.lundblad@fwcommunity.com).

We look forward to seeing your work!





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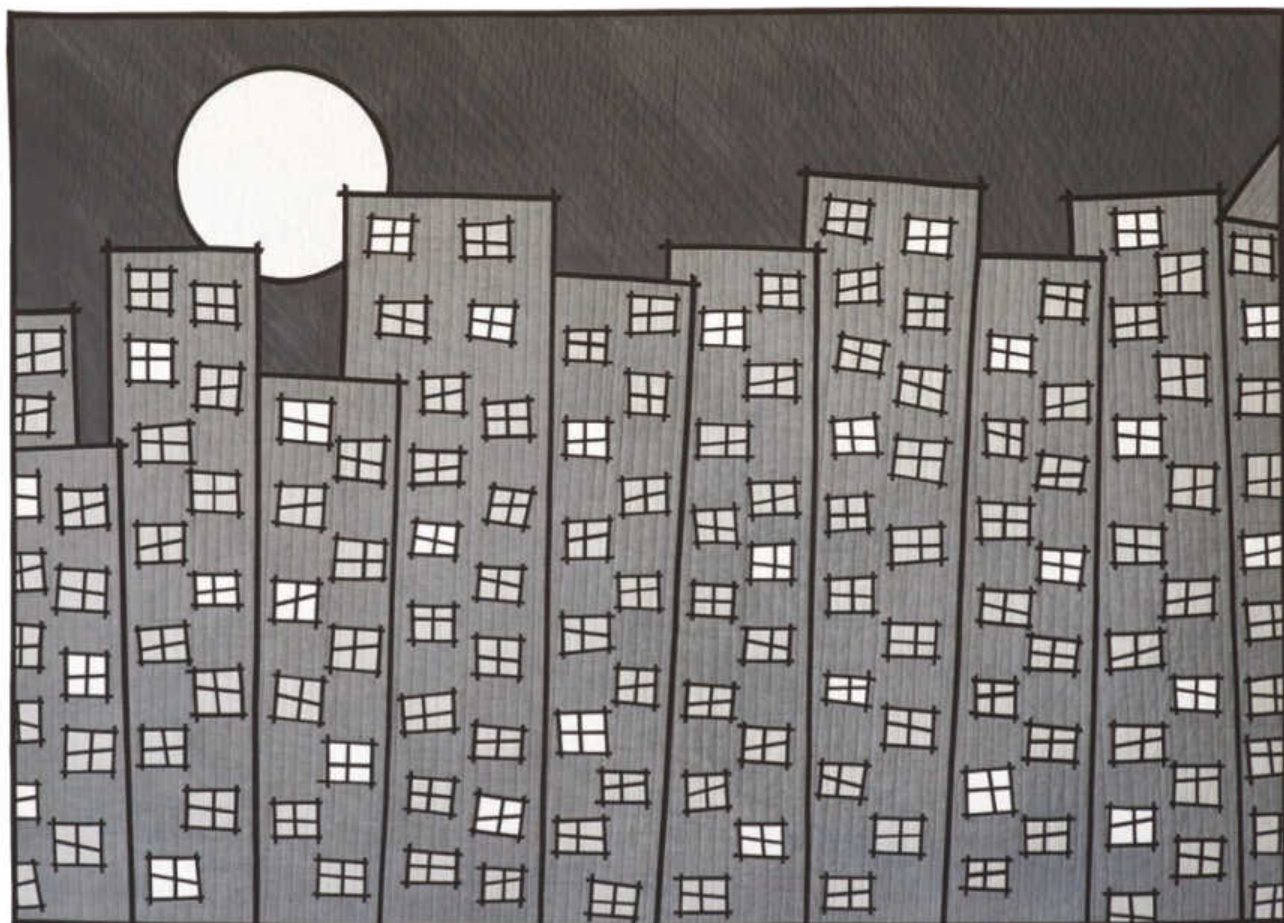


# *from* Good *to* Great

A lesson in contrast and honest feedback

*by* Sue Bleiweiss





*"Moon Over the Concrete Jungle" • 55" x 39"*

Contrast is not usually something I give a second thought to when I create an art quilt. I work with such a bright, bold, saturated color palette that contrast never really comes into play. However, when I decided to take a break from working with color and create a quilt using nothing but black, gray, and white, I learned how important contrast is and how it can turn a good quilt into a fabulous quilt.

I had wanted to create a city night skyline quilt for some time. When I came across a large piece of gray cotton by Cherrywood Fabrics in my stash, I decided it was time. Since I was working with just one piece of gray, I approached the design of this quilt a little differently than usual. Instead of drawing a full-scale pattern, I drew the building shapes directly on the base fabric using iron-off chalk. Then I stitched over the chalk lines using black thread to create an outline of each building. I quilted all the buildings and the sky, and then created and fused the windows in place. Lastly, I outlined the buildings in my signature style using thin strips of black fabric.

Now it was time to admire my quilt. I hung it up on my design wall and stepped back

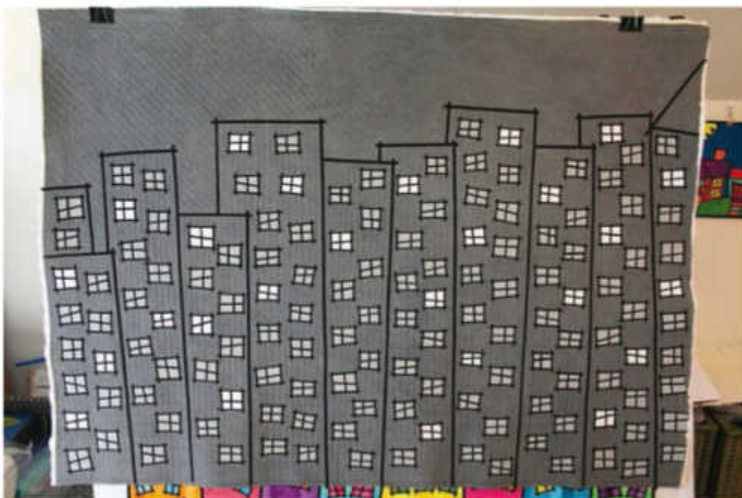


figure 1

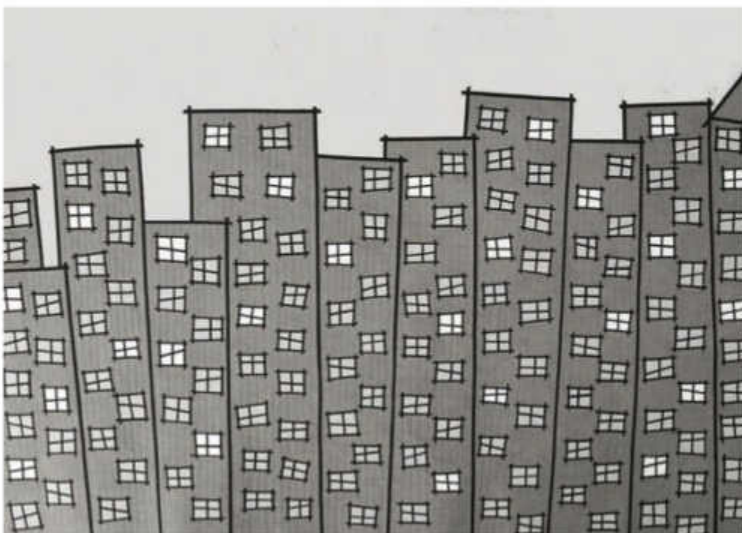


figure 2

## how to form an artist circle

Whether you call your group an artist circle, a crit group (short for critique), or the Thursday Morning Quilters, here are tips to create your own network of trusted advisors.

- Gather like-minded artists and invite them to join you—the number of people doesn't matter; what's important is that you find honest people you trust and respect, people who will give you tough love when you need it and praise when you earn it.
- Set parameters—will you meet regularly or as needed? Will your group be a private, online forum or will you meet in someone's living room?
- Be a contributor—give as much to, or more, than you receive from group members. Be thoughtful and considerate but honest and constructive.

... and while I liked what I saw, something was missing. The imagery was good but the quilt was boring. It needed something—but what? (*figure 1*)

Because I usually work with a bright, saturated color palette, my first instinct was to throw some color onto this quilt. I thought about adding a billboard with a colorful image but I was torn—I really wanted to keep this a black, white, and gray quilt.

I could have posted a picture of the quilt on Facebook asking for feedback and I'm sure I would have gotten tons of responses about how great it was and how it didn't need anything because nobody would have wanted to hurt my feelings—but that was not the kind of feedback I needed or wanted. I needed help not false praise. So I turned to my artist circle, a group of like-minded friends will give me honest feedback when asked. And thus I also learned how important it is to have a specialized support group; in my case, a group of artist friends.

## The value of an artist circle

Last year, a friend and I were talking about how nice it would be to be a part of a group of trusted friends and colleagues, where we could talk about everything and anything and not worry about any of the discussions leaving the confines of the group—fellow artists whose work we admired and we could trust to always be honest, helpful, and supportive. So we set up a private Facebook group, invited 9 other artists, and the artists circle was born. There are no egos in our group. We celebrate each other's successes and are there to lift each other up when one of us stumbles. We share learning experiences—both good and bad—and support each other's artistic endeavors without envy or



competitiveness, because we know that success for one is success for all. I posted a photo of the quilt in the circle and asked, “What am I missing?” Almost in unison they all answered, “Contrast!”

So now I had the answer to my original question, but what was I to do next? The artist circle came to my rescue again and suggested that I upload a photograph of the quilt to photo-editing software and use that to try out a few different ideas. Using very basic software, I created a version with a light sky, (figure 2) a dark sky, (figure 3) and one with yellow windows and a moon. (figure 4)

After considering all of these options I decided to stay with the white, gray, and black color scheme but I darkened the sky and added a white moon. Since I had already quilted the piece, I mixed up a batch of dark gray paint and painted it on to darken the sky. I really like the brush-stroked effect this created, and because the paint wasn’t applied absolutely evenly across the surface, there are some great variations in color across the area.

Creating this quilt was a true learning experience. It taught me what a critical role value plays in the success or failure of a quilt. But more importantly, it served as a reminder of how important it is to have a group of fellow artists that you can turn to for honest critique of your work when you need it. Thanks to the feedback from the artist circle, I was able to turn a good quilt into a great quilt. If you’re not part of a group like this, I encourage you to get together with some like-minded artists and create one. 🌟

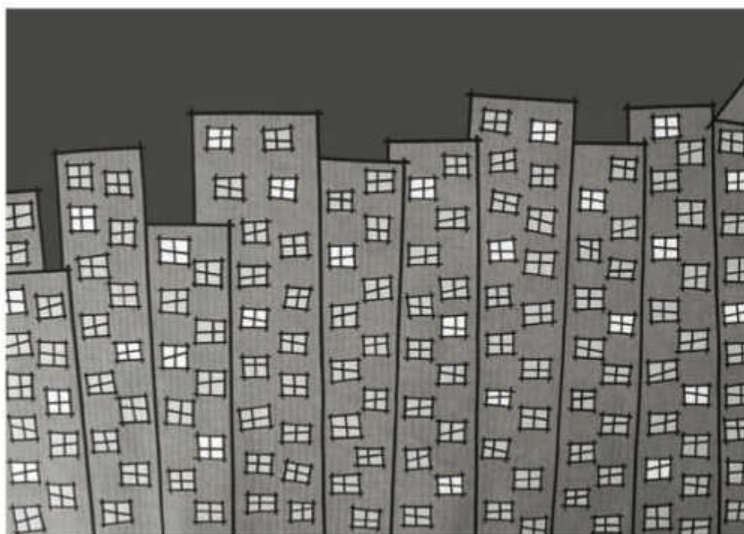


figure 3

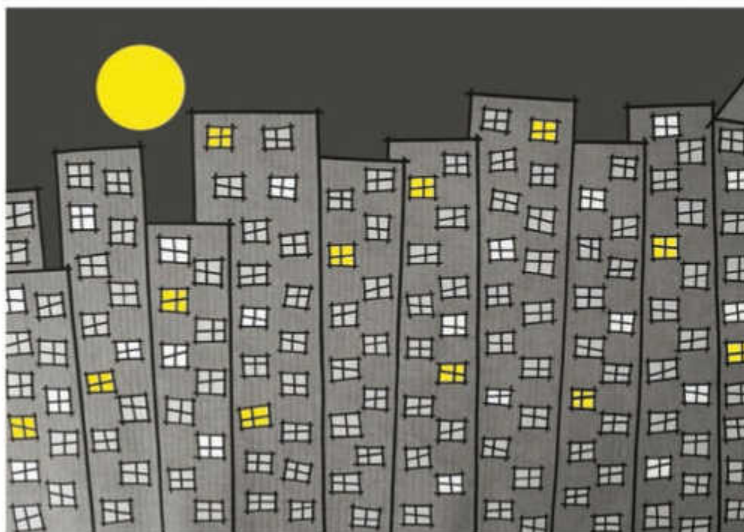


figure 4

**get more** *online*



To purchase Sue’s book,  
**COLORFUL FABRIC COLLAGE**, visit  
**[shop.quiltingdaily.com](http://shop.quiltingdaily.com)**.

Photos by Larry Stein



Above (detail opposite):  $7\frac{1}{2}'' \times 8\frac{1}{2}''$   
A nine-patch fragment mini quilt.

# weaving a Cloth Base

THE QUILT *as a* CANVAS *by* Jude Hill



For this, our 15th anniversary year, we are looking back while looking forward and featuring some of our favorite articles from the past.

Fiber artist Jude Hill has continued to create hand stitched works of art that meld old with new, intentionally using vintage fabrics to tell a story with a contemporary voice. Jude's article originally appeared in the August/September 2010 issue. Let us know your favorite articles from the past and we'll consider them for future issues.



## M A T E R I A L S

- A base cloth, any size
- Torn or cut fabric strips or scraps
- Straight pins or safety pins
- A clear, gridded, straight-edge ruler
- A gridded cutting mat
- A hand-sewing needle and thread
- Scissors

It seems that whenever it comes to quilt making, I always start where everyone else leaves off. To me, a finished quilt isn't the end of something; it's only the beginning. I have developed my style of story cloth over an extended period of time, working atop what others call patchwork. I think my attraction to patchwork is those small squares: little boxes to put things in; to use as frames; or to easily mark corners, instant horizons, and right angles. The grid helps me compose. It is a necessary component in design and planning. Even if I end up covering it, it makes things easier to line up, measure, center, and balance. It's a great place to start and then depart.

When you develop a visual idea, the first thing you want to do is find a canvas, a base to work on. Since I like to work with fabric and I am a hand stitcher, I often start by

finding a patchwork quilt base, or more often, by building one. I like to work on a multi-fabric grid, and that usually means piecing, which can be quite time consuming. A

while back, I asked myself, "What if I weave the base?" This has been a big step in my work. Weaving a quilt base has many advantages. It is easy, it comes together quickly because there are no seams to sew, it has marvelous organic texture, and it gives me that framework I crave. You can mix many fabrics and use up lots of small scraps. Furthermore, weaving's grid is a natural ground for design.

The method I have developed is really quite simple. I call it foundation weaving. It is worked



Above (detail right): 8" x 9" • A story block in process on a woven landscape base.

on a background, incorporates any kind of fabric, and can be prepared in a flash. I like the way it looks and feels, and it lets me get right to the embellishing that I enjoy so much. It is a satisfying hand technique with its own beauty and appeal, common sense and thrift. I think of it as a kind of contemporary *boro*, holding fabric together as a unit in the most efficient and wonderful way.

There are endless games you can play with your woven grids, so make a bunch and have them on hand. You never know when you will need a canvas. I am basically a hand stitcher, but these bases can be used for any type of embellishing or art quilting technique.

## DIRECTIONS

1. Prepare the base cloth. If you have a large piece of cloth, you can tear or cut the size you need. I often piece together smaller scraps to make the base. You can piece them on a machine or by hand in any kind of random arrangement and then cut the resulting base to size.

### *tips*

- Most plain cotton and silk fabrics tear easily; fancy weaves and linens are a bit more difficult. I usually start the tear by cutting into the fabric about 1" with scissors. This gives you something to hold on to and starts the tear process more easily. The nice thing about a tear is that it makes fringe, but if tearing is too difficult, use a rotary cutter or try a sheer fabric.
- Pull all the obviously loose threads from the raw edges of your strips. You can continue to pull the loose thread as you work on the piece. Eventually, after weaving and stitching, they will stop fraying.





2. Choose the fabrics that you will be weaving with. You can use a variety of fabrics, all different weights, fibers, patterns, and colors. Lately, I just love sheer silk. Because there are no seams in this process, fabrics can move around and find their comfort zone. You can mix weights, and you will be able to feel whether or not it is working before securing the fabrics.

**TIP:** Since this is a layered technique, make sure to test your needle through all the fabrics first, and don't use fabrics that are not stitching friendly. It's not worth it, no matter how beautiful they look.

3. There are two approaches to preparing the weaving fabrics: you can plan ahead or tear as you go. This is a personal preference and really depends on how much cloth you have



"The Beekeeper" (left, detail above)  
8½" x 14" • A memory piece with gifted elements from Suzanna Klein on a woven honey-colored base.

and how confident you feel. In the beginning, I found it easier to have strips pre-torn or pre-cut to the approximate length of my block or smaller (they can always be combined). You will need a vertical set of strips and a horizontal set.

4. Find a flat surface to work on. I prefer a table and to work standing up for this part of the process. Put a gridded mat on your surface to protect it from pin marks and to use when lining up your elements as you work. Position your base fabric on the mat. Select the strips for the vertical rows and lay them flat, edge to edge, until your base is covered.
5. Place your straight-edge ruler about halfway down across your block. (figure 1) This is the edge you will weave against. Pick up every other vertical strip and pull them back toward you to open





6. Making sure all strips are in the down position, remove the straight edge and rotate your block 180° so that the unwoven section is again at the top. Replace the straight edge to where the weaving ends and repeat the process.
7. Make sure all strips are in the down position and remove the

---

“Aligning Stars” (below, detail left)  
 9" x 12" • A moonscape with a shibori indigo moon by Glennis Dolce over woven vintage scraps.

up a path for the first horizontal strip. (figure 2) Place the first horizontal strip snugly against the edge of the ruler. Return the strips down to their original position. Pick up the alternate vertical strips and lay the next horizontal strip. Repeat this process until you reach the top of the block. Fold the horizontal strips to size if there is less room when you reach the end.



figure 1



figure 2





straight edge. Now you have a woven block. If you like it, go ahead and secure it. If not, take it apart and start over.

8. Every woven strip needs to be secured to the backing at both ends in order to keep the weaving from coming apart and shifting. Pin and hand or machine stitch around the perimeter, catching the ends of all woven strips in both directions. Remove the pins. The block will hold together.
9. Sometimes it is a good idea to do some initial tacking to keep the strips in place. The smaller the block, the less necessary this is. Take a few stitches in place in the center of each square, or use a small running stitch to secure the center of each strip in both directions. Additional tacking can be done as you embellish.



"Broken" • 8½" x 12"

A woven base of composted sheeting and ragged appliqué with silk gauze shards.

## free weaving

This is a nice and more relaxed variation of weaving. Place the vertical elements on your background, leaving spaces between them. Pin the top and bottom of each element. Select other scraps, strips, and pieces to weave in and out, and over and under your vertical set. Be free about it, catching them here and there to make a pleasing but secure web. For this method, your background will be part of your canvas, so consider that when choosing your fabric.

10. Now you are ready to create. I like to choose some framing points from the boxed lines created by the weaving. You might just pick out a nine patch of squares in the center and fill them in with tiny treasures of fabric that are too small to use for anything else, maybe pieces that bring back memories. Or you might want to "paint" on your canvas with some sheer colored silk. You might also place a central motif and then

build a story around it. The weaving gives a nice guide for placing elements while working on a collage. ■

**Jude Hill** is a folk artist, cloth maker, and storyteller living in Centerport, New York. She is a self-taught hand stitcher with a background in weaving and illustration. Recently retired, Jude is now focused on "open" teaching and alternative quilt making techniques.

Visit her blog at [spiritcloth.typepad.com](http://spiritcloth.typepad.com).

# Ready, Set, Clamp!

Finally ... an all-inclusive  
itajime fabric dyeing kit

by Vivika Hansen DeNegre

Fabrics dyed by Cindy Lohbeck

**t**he *itajime* shibori dyeing method is making a comeback, and for good reason. The ancient technique of sandwiching a piece of folded fabric between two hard objects (such as the traditional option of wood or the current choice of plexiglass) and then soaking it in a dye bath, results in strongly patterned fabric with high graphic contrast and a contemporary appeal. The fabrics created with this traditional technique are appropriate for all types of quilting.

As someone who has not done much hand dyeing, I'd always shied away from this technique because it looked very technical and involved a long list of supplies not readily found in my local art supply store. I didn't want to purchase chemicals and other supplies, only to find out later that I wasn't in love with the technique. But now that Hands on Hand Dyes has created an all-inclusive kit with everything needed to make *itajime* fabric, I have no more excuses. The only thing I needed to supply were the clamps. I raided our family workbench and supplemented with a few new clamps from the hardware store.

Now that I've tried *itajime* and other types of shibori dyeing, I have to admit that my hesitation was totally unfounded. I'm hooked!

Fabric and dyes are prepared for *itajime* just as they are for other types of dyeing. The distinctive patterns are made by specific folds and the placement of the plexiglass resist shapes.

For more in-depth instructions on dyeing fabric, see the instructions included in the kit or other resources on [quiltingdaily.com](http://quiltingdaily.com).



## DIRECTIONS

### Prepare the fabric

The fabric included in the kit does not need to be washed or scoured as it is already PFD. However, it does need to be soaked in a soda ash solution to help the dye adhere to the fibers. The soaked fabric can be folded and clamped either wet or dry.

### Fold and clamp the fabric

The beautiful patterns are made on the fabric by securely clamping 2 identical shapes on the folded fabric before exposing it to the dye. Variations in the folds used and the positioning of the shapes create endless possibilities for patterning.

**Note:** When folding the fabric, keep in mind that the dye needs to reach every layer of fabric that is not clamped under a shape. The kit contains squeeze bottles with nozzles to help direct the dye to the nooks and crannies. It is much easier to reach all of the layers if you make accordion folds (back and forth) rather than folding using an end-over-end style which will have interior areas that will be difficult for the dye to penetrate.

There are endless folding patterns you can use in this process. Below is the most basic fold with 3 variations.

- **Basic accordion fold:** Fold the fabric back and forth on itself, similar to ribbon candy. For this example, the folds are approximately 3" wide, and the fabric is 5 layers thick. (figure 1) Fabric clamped and dyed at this point would have repeating resist shapes down the length of the fabric.

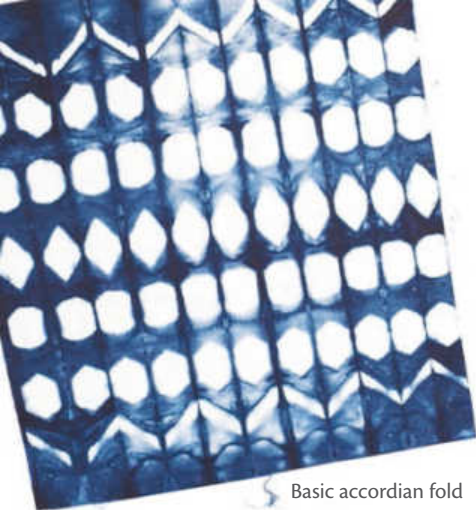


## MATERIALS

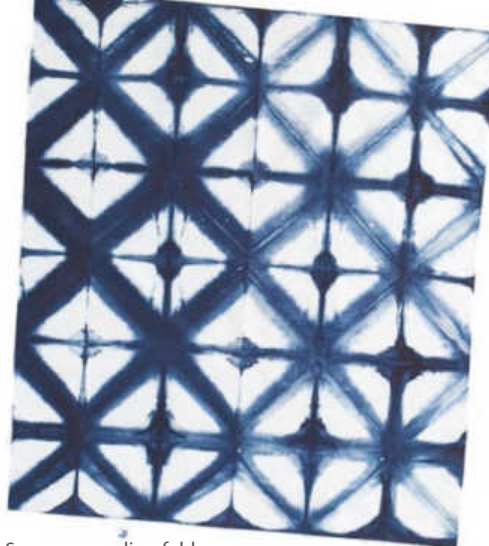
- Itajime dye kit, which includes:
  - PFD (prepared for dyeing) fabric, 12 fat quarters
  - Soda ash
  - Urea
  - Procion® MX indigo dye
  - 12 sets of plexiglass shapes
  - Gloves
  - Dust mask
- Squeeze bottles, 2
- Funnel
- Covered mixing jar
- Pint containers, 2
- Synthrapol
- Assorted 4"–6" spring clamps, 12 or more
- Plastic garbage bag
- Plastic bucket or bin, 1 gallon

## no kit? no problem.

*Itajime* can, of course, be done without the kit. Gather the list of materials, including sets of plexiglass shapes for the resists, and at least two clamps for each pair of shapes.



Basic accordion fold



Square accordion fold



Triangle accordion fold



figure 1



figure 2



figure 3



figure 4

- **Wide accordion fold:** Fold the fabric in the same way as above, but make the folds 4"–5" apart.
- **Square accordion fold:** Start with the fabric in an accordion fold. Fold a short end over by 3"–4" creating a square, then accordion fold the rest of the stack until it is square. (*figure 2*) Fabric clamped and dyed at this point would have the same pattern repeated on each segment of the fold.
- **45° triangle accordion fold:** Start with the fabric in a wide accordion fold. Fold 1 corner to create a 45° angle (*figure 3*) then fold that section back on itself, similar to folding a flag but creating the accordion "ribbon candy" effect. The end result is a folded 45° triangle. (*figure 4*)

Once the fabric has been folded, experiment with clamping different shapes onto the folded stacks. For the best success, follow these suggestions.

- Don't skimp on the clamps! Each pair of shapes requires 1 or 2 clamps to create enough pressure for the resist to work. The larger the shape, the more clamps you will need.
- Have the shapes aligned perfectly to create a sharp image.
- Allow the edges of a template to go over the edges of the fabric for an unexpected pattern.

- Keep a log of the fold and shape you used so you can replicate the design. Use a digital camera or your cell phone for quick record keeping.

## Dye the fabric

Once clamped, the fabric can be dyed. For best results, apply the dye with a squeeze bottle, squirting the color onto the fabric. Get the dye into all of the corners of the fabric and saturate it with color. The fabric is then batched just as with any other dye process. (Batching is the time needed for the dye to fully bond with the fabric. The time will vary according to ambient temperature.) When the batching is complete, rinse the clamped fabric under cold running water. Continue rinsing as you remove the clamps and plexiglass. Wash the fabric in Synthrapol and hang to dry.

This process of dyeing fabric is fun and addictive. I'm looking forward to experimenting with different folds, a variety of dyes, and discharges using the tools provided in this kit. ■

## resources

ITAJIME KIT  
shop.quiltingdaily.com

MORE DYEING RESOURCES AND KITS  
handsonhanddyes.com



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# ‘Affinity’

A selection of quilts from the Dinner at Eight Artists

“I am the garden that I plant.

I have ... A natural liking for or attraction  
to a person, thing, or idea.

I am all the books that I have read.

I have ... A close resemblance or  
connection to someone or something.

I am the places that I have been.

I have ... An agreement with someone.

I am the people that I love to be near.

I have ... A relationship or ties to another  
individual.

I am the sum of my life experiences.

‘Affinity.’ ”



The curating duo of artists Jamie Fingal and Leslie Tucker Jenison wrote this poem as a call for entry to the Dinner at Eight Artists' latest juried invitational exhibition, "Affinity." This, their seventh annual exhibit, debuted in October at the 2015 International Quilt Festival, Houston.

In all, 40 quilts were chosen, each measuring 40" x 40" and interpreting this complex theme. The uniform size of the quilts in the exhibition creates visual unity to further complement the theme. Every three years the dimensions change, which creates another design challenge for the invited artists; "Affinity" represents the first year of the new cycle and the first time to use a square.

Photos by Sharon White Studio



### "Beneath the Surface"

LINDA C. ANDERSON  
LA MESA, CALIFORNIA

*Cotton hand-painted fabric; machine appliquéd, machine quilted.*

"What grabs my heart and tickles my brain is shaped by many of the surrealist artists who came before me, particularly Dali and Escher. Their influence lives within and behind many pieces I create. The use of color is life and transforms emptiness into substance."



## “Agave”

SUSIE M. MONDAY  
PIPE CREEK, TEXAS

*Cotton, vintage brocade and other recycled fabrics, felt batting, thread; digital print-on-demand fabric from iPad-designed fabric, hand embroidered, hand embellished, machine pieced, machine appliquéd, machine quilted.*

“The Century Plant, the giant agave that myth says blooms once in 100 years, fits into our South Texas landscape like a hand in glove, whether growing out in the hill country, south in the Borderlands, or in the city next to La Fonda, a Mexican restaurant I’ve been patronizing for the last 6 decades. This affinity for the landscape, its mythical longevity of history and story, and its place next to many dinners provided perfect inspiration.”

## “They Rest From Their Labors”

LARKIN JEAN VAN HORN  
FREELAND, WASHINGTON

*Hand-dyed cotton, commercial batik, yarns, Mistyfuse®; fused collage, hand embroidered, hand embellished, machine quilted.*

“Included in this quilt are several things for which I have an affinity: the colors are from the cool side of the color wheel, tree forms without the camouflage of leaves, spirals. For me, the bare tree represents the rest after the work is done. Deciduous trees labor to produce leaves, flowers, fruit, and when the year’s work is complete, they strip down to the essentials and rest.”







## “Crepuscular Flash”

JUDY COATES PEREZ  
SACRAMENTO, CALIFORNIA

*Wholecloth quilt, cotton painted with acrylic inks, machine stitched, Mistyfuse®, wool batting; machine quilted.*

“I never tire of experiencing the twilight hours of dusk and seeing that momentary flash of bright golden light as the sun dips below the horizon.”



## “Sweet, Sweet, Bliss”

VALERIE C. WHITE  
DENVER, COLORADO

*Wholecloth quilt, textile paint, discharge paste, 100% cotton fabric, Thermofax® screens created by the artist, Inktense pencils; machine appliquéd, machine quilted.*

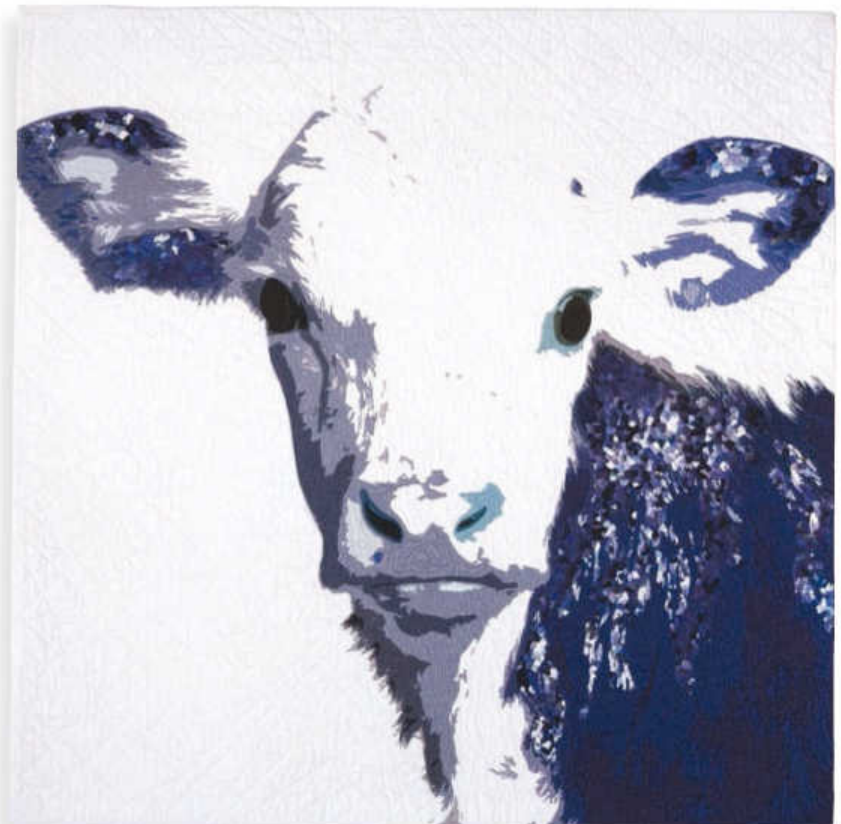
“The perfect day for me is finding a good bench and sunny spot in any one of the wonderful parks in Denver, Colorado. I’m usually armed with a few good books and my knitting. How wonderful to nurture what brings me so much joy. Colorado trees and their root systems are a constant source of inspiration for me. One could say I have a very strong affinity for both roots and trees.”

## “Raised on Bluebonnets”

SUZAN ENGLER  
PANORAMA VILLAGE, TEXAS

*Cotton fabric, paint, batting, thread; digital manipulation printed on cotton fabric, machine quilted.*

“Inspiration comes from the everyday objects, animals, and nature which I reinterpret in new ways by manipulating light and color. It is my intention for the viewer to experience something familiar but in a surprising new way.”





## “Descended from the Stars”

SARAH ANN SMITH

HOPE, MAINE

*Artist-dyed cottons and cotton duck, commercial batiks, polyester thread, wool-blend batting, acrylic ink, Mistyfuse®, perle cotton; fused appliqué, calligraphy, hand embroidered, hand embellished, machine appliqué, machine quilted, machine embroidered, machine embellished.*

“What is life but a labyrinth, travelling around the sun and through the seasons? When the call for entry came I knew the quote (written on the quilt) by Mirza Khan—a teacher at my alma mater, San Domenico—was perfect. When my sons were small, they walked around the sun on their birthdays at Montessori School, so the sun symbolizes our journey as we travel around it and through the seasons each year. From my early love of calligraphy to quilts, textile art, dyeing, and collage, the quilt embodies my art journey, but also symbolizes where I have been, who I have become, and the people, places, and things most dear in my life.”



## “Universal”

JULIE SCHLUETER

ORANGE, CALIFORNIA

*Cotton fabric, various hand-stitching threads, dyed cheesecloth; hand embroidered, hand embellished, machine pieced, machine appliqué, machine quilted.*

“From the center of my being to the center of the universe, I am a part of all and all is a part of me. The cosmic dust that is in all things flows from me and creates a burst of energy to the edge of my being and to the edge of the universe.”





## “Who Has Seen the Wind?”

CYNTHIA ST. CHARLES  
BILLINGS, MONTANA

*Hand-dyed cotton, fusible web, acrylic fabric paint, screen-printing ink, cotton thread; fused collage, Thermofax® screen printed, block printed with hand-carved printing blocks, machine quilted.*

“‘Who Has Seen the Wind?’ expresses my affinity for the wind that made possible the early settling of dry land areas of Montana. The background is enhanced with screen-printed journal entries and recipes handwritten by pioneering women who made their homes here, relying on the wind to pump life-sustaining water from underground. Now, these same Montana valleys are filling up with electricity-generating wind turbines.”



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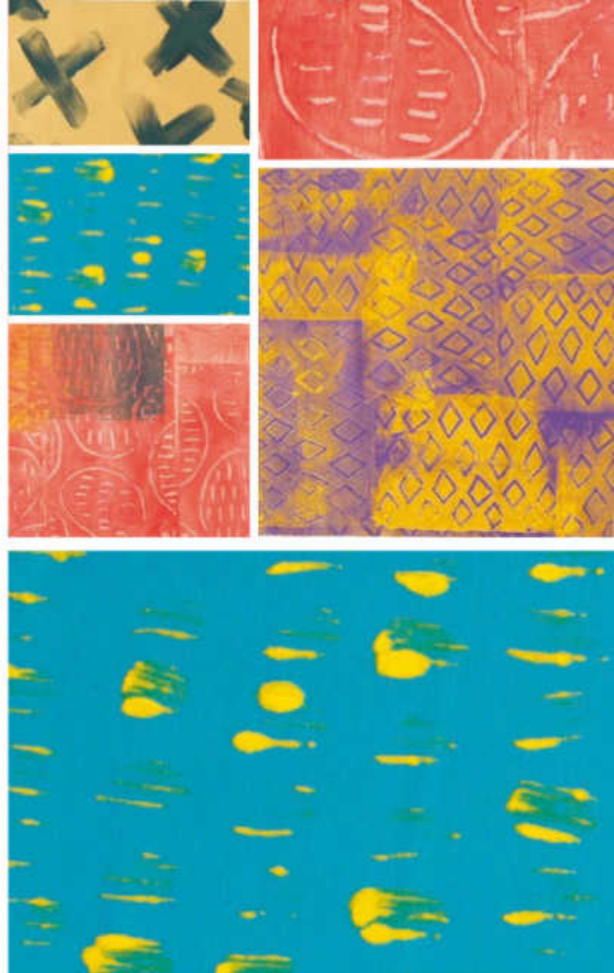
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## *Skill Building* for surface designers

In the ten-plus years I've been a surface-design artist, the most important thing I've learned is there is no one, single way to create a print. When I began teaching, it was obvious to me that I did my students a disservice if I only showed them one way to execute a technique.

For this series, Skill Building for Surface Designers, I plan to demonstrate a single technique—which can be accomplished in three different ways. My goal is that one method will grab your attention and you'll add it to your printing toolbox.



# let's learn MONOPRINTING

by Lynn Krawczyk

Monoprinting is a form of printmaking that creates only one image. I also think of monoprinting as “the art of imperfect printing.” It tends to be rough around the edges, giving it a distinct personality not found in any other method.

However, if you are creating a realistic design or using text, reverse the image. Monoprinting always produces a mirror image.

While monoprints can be made using a wide variety of materials, in this article we will use freezer paper, a foam print block, and a gelatin printing plate.



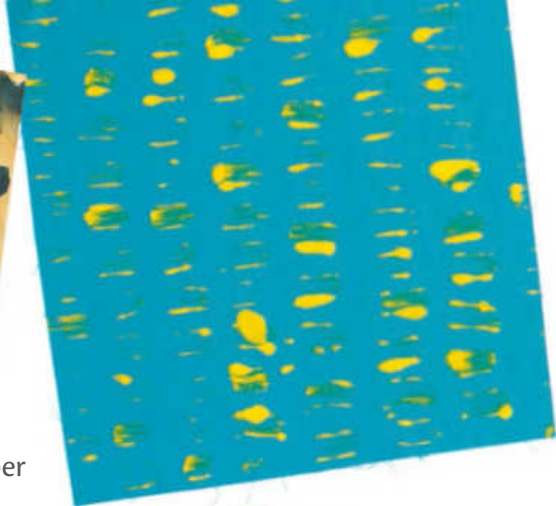
## THE BASICS

These materials and tools will be necessary for most of the processes in this series.

- **A printing surface.** Cover your work surface with plastic sheeting. Then put down some padding—such as acrylic craft felt or batting—followed by a sturdy fabric layer such as canvas. This top layer will eventually be covered by extra paint and need replacing, but it's usually quite beautiful and can be used for other projects.
- **Fabric to print on.** I like cotton. When printing with paint, the fabric does not need any special preparation.
- **Paint.** Predominantly, we will work with textile paint or fabric screen printing inks. They stay wet longer so you have more time to create your designs. Plus, they are economical and come in wide varieties of finishes, thickness, opacity, and color. Almost any paint can be transformed into textile paint by adding textile medium to it.
- **Paint applicators.** Foam brushes and paintbrushes, rubber brayers, small squeeze bottles.



method #1  
Freezer Paper



method #2  
Foam Printing Plates



method #3  
Gelatin Plate



## three-in-one

These techniques can all stand on their own quite happily. But they also play well together when used to create a layered print.

For this fabric, the orange print was done first using freezer paper.

The white print came next using simple lines embossed on a foam printing plate. I first printed the vertical lines across the entire fabric and then went back and printed horizontally in some sections to thicken up the white print.

The black print was done last using a Gelli plate and triangle paper masks. The single print offset on the side gives an asymmetry that breaks up the repetition of the first 2 prints.

method #1

# FREEZER PAPER

For our first foray into monoprinting, assemble freezer paper, fabric, fabric screen printing ink, a paintbrush, masking tape, and a soft rubber brayer.



Process photos by Lynn Krawczyk

figure 1



figure 2



figure 3

## DIRECTIONS

1. Tape the corners of a 12" × 12" piece of freezer paper (shiny side up) on the padded printing surface.
2. Paint your design directly on the freezer paper. Work across the entire piece so when you print the fabric, the design will go off the edges. (figure 1)

**TIP:** How much paint should you use? Too much paint will produce blobs and too little paint will create a sketchy print. Do a couple of trials to see how much paint gives you a good print.

3. Fold a 10" × 10" piece of fabric in thirds and place it on the bottom portion of the painted freezer paper. (figure 2) Unfold the fabric until it is flat.

**Note:** This prevents the fabric from being dragged across paint.

4. Place a larger piece of freezer paper over the fabric and pat it with your hands. After the fabric has contacted the paint, roll the brayer on the freezer paper using medium pressure to help the design transfer completely.
5. Remove the freezer paper and carefully pull back the printed fabric. (figure 3)
6. Once the print has dried completely, heat set it with an iron.

## Why I like monoprinting with freezer paper

- Freezer paper is inexpensive, making this a super-economical way to print.
- Your "printing plate" can be any size. If you want to print a long length of fabric, you can accomplish it quickly with a yard or more of freezer paper.



These printing plates are made from a dense foam material that is sensitive enough for shapes to be pressed into it to create a textured surface. I used a 4" x 6" Inovart™ Presto Foam Printing Plate.

For these monoprints, have on hand a foam printing plate, fabric, freezer paper, 2 brayers, and a blunt tool for engraving your design. A knitting needle or blunt pencil works well.

## DIRECTIONS

1. Using a blunt tool, engrave your design into the foam printing plate.  
(figure 4) Use enough pressure to make an impression, but not so much that you poke a hole in the plate.
2. As an inking plate, tape a sheet of freezer paper to your work surface.
3. Spoon some paint onto the freezer paper and roll the brayer back and forth to coat it. Roll the brayer on a clean section of the freezer paper to smooth the paint on the brayer's surface. (figure 5)
4. Roll the paint across your embossed foam plate. (figure 6)
5. Place the plate paint side down onto your fabric and using a clean brayer, roll back and forth over the back of the foam plate to transfer the ink onto the fabric.
6. Re-ink the embossed foam plate, and continue printing. (figure 7)

**TIP:** Alter your design by rotating the plate or overprinting sections for denser color.

## Why I like monoprinting with foam printing plates

- The smaller printing plates offer interesting secondary patterns.
- You have more control over creating your design and, with practice, can create fairly detailed images.
- The foam plates can be washed and reused a few times, although they will break down eventually.



figure 4



figure 5



figure 6



figure 7

If you're not familiar with Gelli Arts™ printing plates, they resemble a super-dense gelatin dessert. These plates come in several sizes. I used an 8" round plate for these examples. Also have on hand some fabric, a few pieces of white copier paper, several paint colors, and 2 rubber brayers.

When you print with a Gelli plate, unless you are printing a piece of fabric that is smaller than the size of the plate, the edges of the plate will form a secondary pattern. I use that part of the print to add fun movement in the overall design.

## DIRECTIONS

1. Put a teaspoon of paint onto the Gelli plate and use a brayer to spread it evenly.

**TIP:** Too much paint creates a mess and the prints turn into blobs. Start with a small amount and add more if needed.

2. Cut or tear shapes from the copier paper to use as a mask on the plate.
3. Place the paper shapes on top of the paint. (figure 8) Place the fabric on top of the plate and pat it down with your hands.
4. Lift the fabric to reveal the print. (figure 9)
5. Repeat the above step using a different color paint and different paper mask.

**Note:** Multiple paint colors create complexity in the surface design. As a bonus, you do not need to let the print dry before moving on to an additional color.

## Why I like monoprinting with Gelli plates

- It's easy to get good prints with this plate because the cushion of the gelatin helps paint move easily.
- These plates are extremely durable, easy to clean, and ready whenever you want to print.

Monoprinting has a ton of possibilities, no matter which way you choose to execute it. It's the easiest way to create one-of-a-kind, non-repeatable prints. ■



figure 8



figure 9

## resources

INOVART PRESTO FOAM PRINTING PLATE,  
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# bobbins *drawing*

by Jane Dávila



One of the most elemental marks that all artists make is that of “line.” Traditional artists usually accomplish this element by drawing or painting. As quilt artists, we create line with stitch. While a stitched line with regular sewing thread can be sufficient for our needs, there are occasions when we want a line to be strong, bold, and to really stand out. We could use a standard weight sewing thread and sew over the same line multiple times to thicken it, but it might lose the simple graphic effect we’re looking for.

Switching to a very thick thread in the top of a sewing machine can cause problems as it wends its way through guides, tension discs, and eventually the needle. So how can a quilter create a bold sewing line using thick or unevenly textured threads?





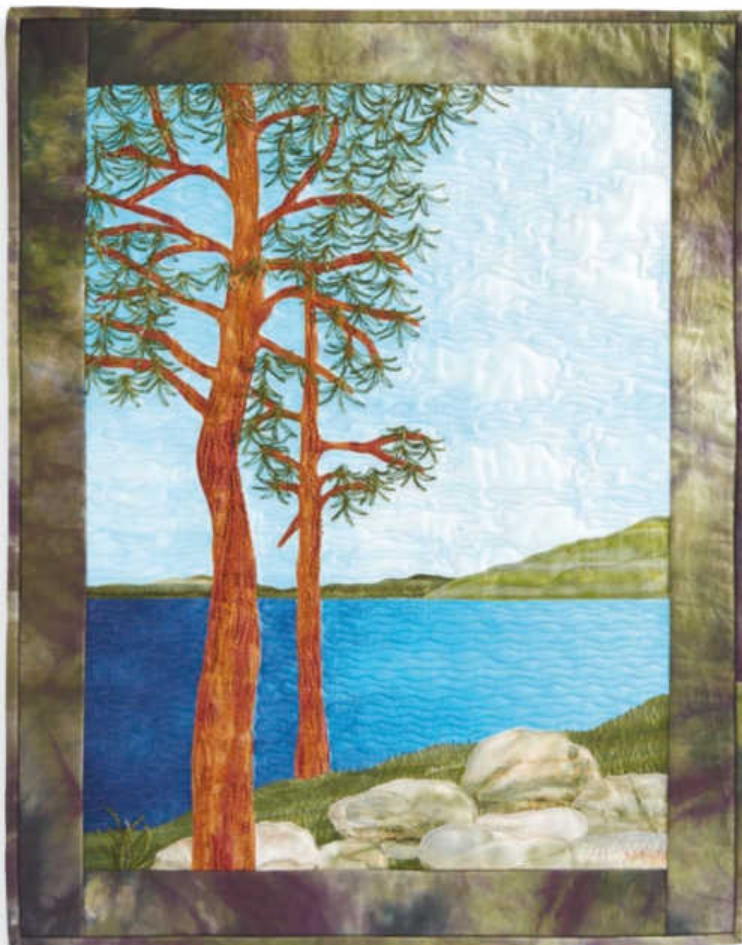
Using the bobbin to carry unorthodox thread creates a much more direct path to the surface of the quilt—with less opportunity for the fibers to shred, bind, or catch. By flipping the quilt over and sewing from the back, quilters can add those strong graphic lines with thick threads. This process, known as bobbin drawing, is an elegant solution for otherwise finicky or bulky threads. I asked two quilt artists who are experts at bobbin drawing, Wendy Butler Berns and Marjan Kluepfel, to share their experiences and tips.

## Make the stitch

Bobbin drawing can be sewn on just a quilt top or on the quilt sandwich (quilt top/batting/backing). If you plan to sew through just the unlayered quilt top, it is wise to stabilize the fabric—heavier threads used in bobbin drawing can cause puckering and pulling on unstabilized fabrics. As a bonus, you can draw a design on the stabilizer and trace it with the stitching, avoiding marking the quilt itself. Sewing through a layered quilt doesn't require a stabilizer and offers the opportunity to use a large or wildly patterned backing fabric—perfect designs for following when bobbin drawing.

Choose a thread that will show up on your quilt top and give you the effect you desire. Marjan cleverly uses a 5wt crochet thread from a craft store in the bobbin, noting that it is less expensive than specialty bobbin threads and is available in a wide variety of colors. “I also dye my own threads at the same time I'm dyeing my fabric. When I use metallic threads, I put them in the bobbin because they tend to break a lot when used in regular sewing.”

Wendy enjoys working with sparkly threads such as Superior Thread's Razzle Dazzle™, YLI Candlelight, and Madeira Glamour, and the sheen of a heavier YLI



“Zephyr Point—Lake Tahoe” • 22" × 28" • Marjan Kluepfel (detail opposite)

## consider this!

- Add a line of bobbin drawing to the inside edge of a binding or along a border.
- Use a contrasting thread in the top of the machine for interest.
- Try a variegated thread for the unexpected color changes it provides.
- Use a metallic thread in the top of the machine for the glint it will lend to the finished bobbin drawing.
- Intentionally create long and short stitches when bobbin drawing for a more informal, hand-drawn effect.
- Use threads of differing weights on a bobbin drawing to create thicker or thinner lines.
- Follow the design of a patterned backing fabric for a quick bobbin drawing.
- Use bobbin drawing to add your signature to your work.
- If you buy a dedicated second bobbin case for bobbin drawing, mark it with a dot of nail polish to remember which is which.



*"Sunset Trees" • 19" × 17" • Marjan Kluepfel (detail above right)*



Pearl Crown Rayon. She notes, "As I choose the thread to use in the top of the machine, one option is to match the color of the bobbin drawing thread with a cotton or trilobal polyester 40wt–50wt thread. When using one of the sparkly threads, I use a metallic thread in the top of the machine to match that sparkle. Another fun idea is to use a contrasting thread on top. The contrasting thread will stand out as it loops over the heavy bobbin drawing thread and give added dimension." Wendy recommends matching the needle to the thread used on the top saying, "If it is a 40wt or 50wt thread, then I use an 80/12 microtex needle. With a metallic thread in the top, then I use a 90/14 topstitch needle."

Once you've determined which thread you'll use in the bobbin, slowly wind it by machine, avoiding the tension discs and using your fingers to provide a little pressure and guidance to the thread. You can also carefully wind a bobbin by hand, if a thread is particularly thick. For any thread thicker than regular weight thread

in the bobbin case, you'll need to loosen the tension on the case slightly. Typically, a quarter turn of the screw on the bobbin case is enough to allow the thread to feed easily through the case. If the thread isn't feeding easily, loosen the screw by incremental amounts until it is. The amount that the screw needs to be loosened will depend on the thickness of the thread you're trying to feed through the bobbin case. Many quilters invest in a second bobbin case for their machine, leaving the tension on it slightly looser than their everyday bobbin case.

Thread the top of your machine with matching or contrasting thread and sew a few samples to practice and check tension. When you start to sew, place the quilt top or quilt sandwich face down on the machine so the back is facing up. Draw the bobbin thread to the top so that it can be knotted off later. When you end a line of stitching, remember to leave a tail so that those threads can be knotted or buried later. Don't forget that the stitching will appear in mirror image on the finished quilt front—important to keep in mind when adding text or anything that is directional.

## When to use the stitch

Bobbin drawing can be a central element of an art quilt or a supporting one, adding texture, depth, and interest to an existing motif or design. Wendy studies the design of a quilt top before sewing. "I consider areas of the design I want to enhance with the sparkle of the bobbin drawing threads,





or the lines of the design I might want to emphasize with heavier threads that allow the eye to travel from one place on the design to another. Quite often, I use bobbin drawing to support the overall design with many flowing, sparkling lines through the background. 'Light Shimmers, Deep in the Garden' is an example of this. A variegated, sparkly thread flows across the dark background of the piece." Marjan often uses bobbin drawing for extra texture. "I make a lot of landscapes with trees, so often there will be bobbin work in the trunks. In the 'Zephyr Point' quilt, the trunks and the pine needles are stitched using bobbin work. I also like to make large flower quilts and often the centers of the flowers contain bobbin work."

Whether you're sewing with a thick or unevenly textured thread or you're looking to add a bold line to your quilt, bobbin drawing can be the answer. There is an element of trust (and of surprise!) in stitching from the reverse side of your quilt, but the reward is worth it. The moment you finish sewing and flip the quilt over to reveal a lovely thick line of stitches is magical. ■

## featured artists

Wendy Butler Berns  
wendybutlerberns.com

Marjan Kluepfel  
marjankluepfel.com



"Light Shimmers, Deep in the Garden" • 44" x 54" • Wendy Butler Berns  
(detail above left)



"Sunflower" • 26" x 37" • Marjan Kluepfel

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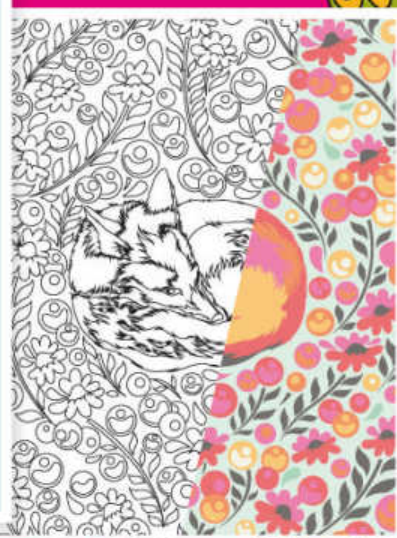


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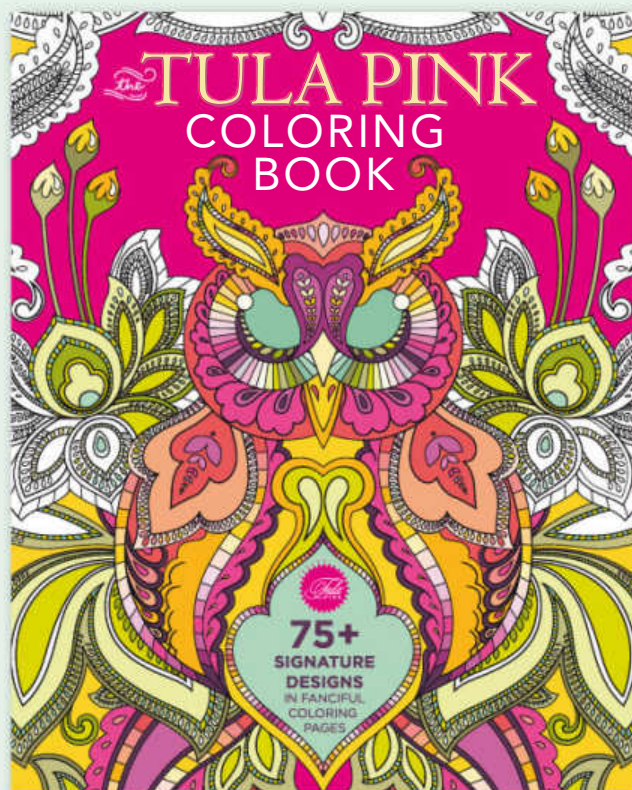


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# *inspirational* mini quilts to mail

Spread cheer with fabric art

by Lisa Thorpe



Recently I began experimenting with transparent spray paints on fabric using handmade and purchased stencils to create fabric full of depth and color. I used the fabric to make small wall hangings. The scraps were too lovely to discard so I made 5" x 7" mini quilts that I stitched to cardstock and made into cards. Sometimes it's hard to find the right words to say to a friend in need and what is most important is to just let them know they are in your thoughts and they are loved. I found these cards hit the right note. They are a little piece of me—my art and my heart.

When I needed to make more, I sprayed another stack of fabric, just for cards this time. Now I have these beauties ready to express my love and concern—and hopefully share a little bit of inspiration with someone I care for. Spray paint some envelopes while you're at it for a lovely pairing!

## DIRECTIONS

1. Working in a well-ventilated area or outdoors, cover your work surface with paper or plastic sheeting to protect it. Spread out the base fabric, sheers, and interfacing.
2. Place stencils on the fabrics. Using the transparent spray paint, spray over the stencils. (figure 1) Move the stencils around and spray some more, if desired. Set aside the base fabric.

## MATERIALS

*Makes 8–9 cards*

*Finished size 5" x 7"*

- Light-colored base fabric, fat quarter (see Note)
- Sheer fabrics like silk organza, fine polyester tulle, lightweight fusible interfacing, 1 yd. total
- Paper or plastic sheeting
- Stencils
- Transparent spray paint, 4–6 colors (I used Design Master® Tint It™.)
- Stamps, letters and images
- Ink pad or other permanent ink (I used Tsukineko® StāzOn®.)
- Light-colored envelopes, 5¾" x 8¾"
- Lightweight fusible batting, fat quarter
- Cardstock

### Optional

- Soft printmaking material and lino cutters (I used Soft-Kut Printing Blocks.)

**NOTE:** Recycled fabrics are great for this project. I used a lovely linen bed skirt I found at a thrift store—it was too worn and stained to be used for its original purpose but cut up it was perfect for this. I even featured some of the detailed needlework from the bed skirt in my cards. Muslin and light or white cotton fabrics work well, too.

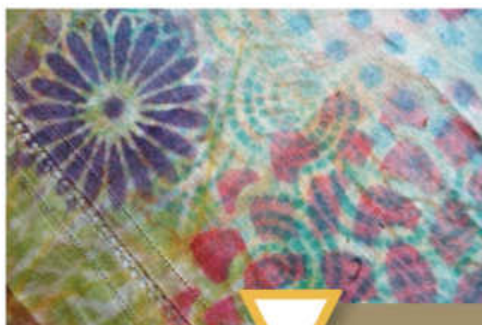


figure 1

**CAUTION:** Work in a well-ventilated area when using spray paints. Read and follow the manufacturer's instructions.

Process photos courtesy of Lisa Thorpe



figure 2



figure 3



figure 4



figure 5



figure 6

## make your work personal

- Carve your own stamps with images that are meaningful to you and your recipients. I love nature so images of birds, trees, and flowers are frequently a part of my work. (figure 5)
- Make a chop—a special mark inspired by Asian artists—that will identify your work in a beautiful way. I carved my initials in a lacy scroll drawn within a box. Remember to carve initials in the reverse; the mirror image will be the stamped image. (figure 6) Stamp on the sheers and sew your chop into a card or stamp it directly on the completely mini quilt as a signature.
- Choose a theme, such as birthdays or holidays, for custom cards or invitations.



**TIP:** The Tint-It paints are more transparent than typical paints so colors and patterns show through. They dry fast so you can keep moving from 1 color to the next.

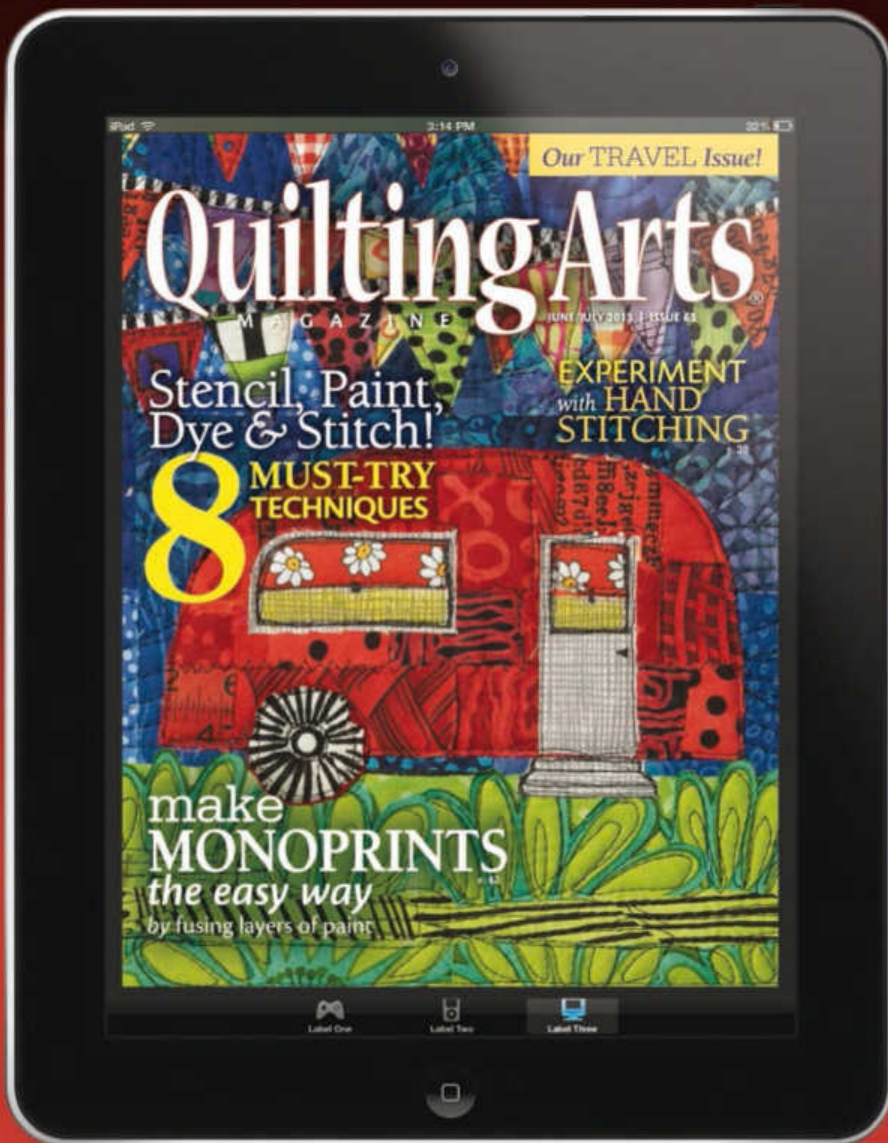
3. Stamp words and images onto the sheers and interfacing with the stamps and ink pad. Set these aside for a later step.
4. Spread out the envelopes on the work surface, with the flap showing.
5. Place the stencils on the envelopes and spray them as you did the fabric. (figure 2)
6. Fuse the batting to the back of the base fabric. Allow it to cool. Cut it into 5" x 7" pieces.
7. Cut the sheers into smaller pieces to use as accents. Highlight words or elements you want to feature on the cards. (figure 3)
8. Take 1 base fabric rectangle and arrange some of the sheers on top to create a composition. Sew around the raw edges. Add additional stamping, if desired.

**TIP:** I mostly use straight stitch but free-motion stitching gives added texture. Variegated thread will add visual interest.

9. Cut a 5" x 7" piece of cardstock for each composition. Place the mini quilt on the cardstock and topstitch ¼" around the perimeter. (figure 4)

With cards and envelopes ready, I guarantee you'll find many good reasons to mail these little beauties to the ones you love. ■





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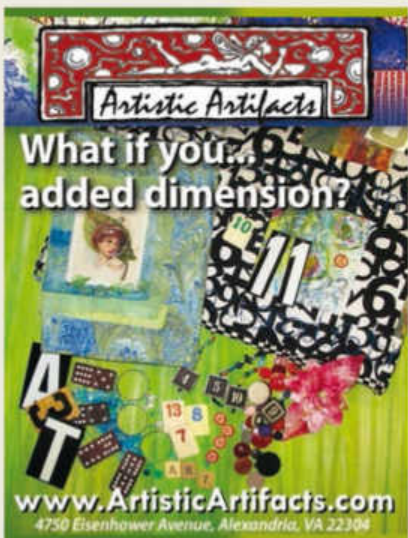
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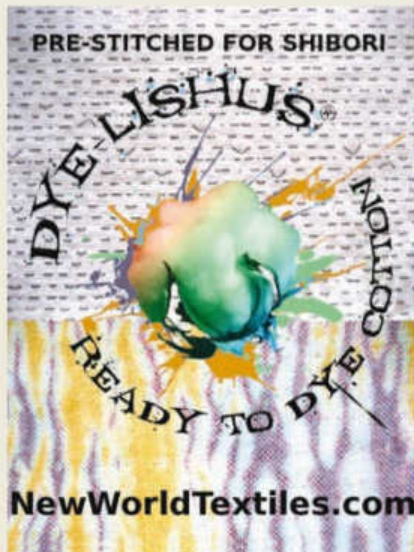
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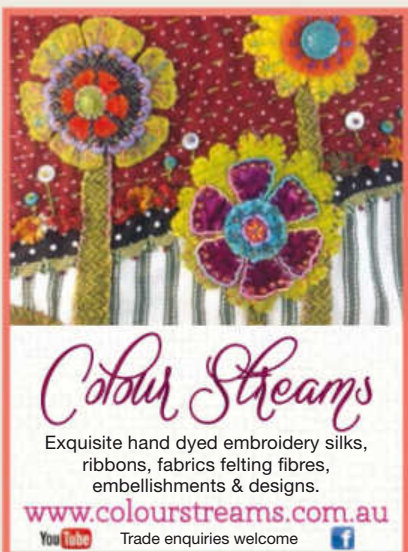
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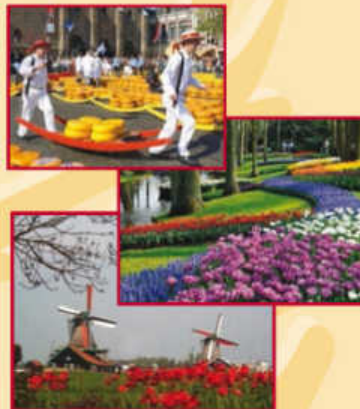
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**Vicki Conley**

*I love the Regional Shows!*

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# the last word.

BY ELIZABETH FERRY PEKINS

Photos courtesy of Elizabeth Ferry Pekins



**THIS MORNING WHILE MY FIVE-YEAR-OLD SON, CHARLIE, BRUSHED HIS TEETH, I HAD HIM TURN TO ME SO I COULD TAKE A PICTURE OF HIS KNEES.** I texted it to my quilting friend Cindy in between wiping his mouth and remembering where I put his socks.

His knees were the creative thing I did yesterday. And today, I am giving myself credit. I used a needle and embroidery floss and scissors and an iron and a product that involved fabric and fusible webbing. It counts to me today.

Granted, I did it while thinking of art quilt projects. But, I also did it while sitting on the sofa next to my sweet 11-year-old daughter, who is home recovering from the influenza her brother had last week. And that counts, too.

She is on the sofa wrapped up in a quilt I started before she was born and gave to her this year on her birthday in October as an unfinished top. But, guess what, I finished it a few weeks ago and she loves it and it is perfect. It counts, too. If I'd completed it when I first started it, it would have been different and maybe not so perfect.

Back then, I could only dream and cry in the shower over the daughter I longed for. Back then I had no idea that over 12 years later, the pink kitty quilt I started in 2002 would turn into a birthday gift to her. I did not know then that I would embroider and quilt it with her lovebird drawings, hearts, and her name. Claire.

So often I get caught up in comparing myself to other people's lives and their quilts that win major awards and cash prizes that I forget to look at myself and give myself credit for the life I have been

blessed with and am so grateful to be living. The quilt she is cuddled up with took me over ten years to finish. It won't win any awards or cash prizes but, to me, it counts today.

Claire desperately wanted to be a big sister and I was broken-hearted in trying to explain to a three-year-old that I did not think that would ever happen. So I told her to do the only thing I thought would help and make sense to her; I told her to pray. And she did pray. She prayed out loud almost every night before she fell asleep and I would hide my tears in the darkness of the room and under her pillow. So I need to remember what counts today.

Charlie's knees count today. The black truck patches with the red blanket stitch that I appliquéd on torn pants yesterday count today. It doesn't matter that no one else might recognize that they are trucks. It doesn't matter that the stitching is imperfect because I know that the red, six-strand embroidery floss I used was picked to match the red penguin shirt that he is about to outgrow. Today, those hand-sewn knee patches count more than any award that I could be given for any art quilt by any committee of experts.

So I took a picture of his knees and sent it to my art quilting friend this morning. To me it is art and quilting and life and love and creativity all put into two little truck patches and sewn onto the pants of a five-year-old boy and it counts today. More than I can ever know or dream or imagine.

**Haven't you been quilting long enough to start thinking about your own creative legacy? Submit your completed essay (up to 800 words) along with a low resolution image to [submissions@quiltingarts.com](mailto:submissions@quiltingarts.com) with "the last word" in the subject line.**



Charlie's knees



"Guardian" • 9" x 11"

**get more** *online*

To see another quilt by Elizabeth, "A Look Within My Heart," visit [quiltingdaily.com](http://quiltingdaily.com).



# FUSED RAW-EDGE APPLIQUÉ PORTRAITS



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As an artist and calligrapher, the fluidity of a longarm just felt natural to Kelly Cline. Her love of antique quilt tops made for a perfect canvas. Now an avid quilter, she gives unfinished tops and forgotten embroideries new life as quilted works of art.

QUILTING BY KELLY CLINE

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